

STUDIO TC1

50/LDL G370B/72

DUR: 44'31"

~~SO/1985~~
"DOCTOR WHO"

SERIAL 6Z

'REVELATION OF THE DALEKS'

TX 1985

~~23/3/85~~

By

ERIC SAWARD

PART ONE

Producer.....	JOHN NATHAN-TURNER
Script Editor.....	ERIC SAWARD
Director.....	GRAEME HARPER
Production Associate.....	ANGELA SMITH
Production Manager.....	MICHAEL CAMERON
Production Assistant.....	ELIZABETH SHERRY
A.F.M.....	JO O'LEARY
Designer.....	ALAN SPALDING
Design Assistant.....	ADELE MAROLF
Costume Designer.....	PAT GODFREY
Make-Up Designer.....	DORKA NIERAGZIK
Prop Buyer.....	JOHN WATTS
Lighting Director.....	DON BABBAGE
Technical Co-ordinator.....	ALAN ARBUTHNOTT
Visual Effects Designer.....	JOHN BRACE
Video Effects.....	DAVE CHAPMAN
Sound Supervisor.....	ANDY STACEY
Grams.....	HOWARD JONES
Camera Supervisor.....	ALEC WHEAL
Vision Mixer.....	DINAH LONG
Floor Assistant.....	ANNA PRICE
Crew.....	11

17th JANUARY 1985

1100 - 1300 Reh
 1300 - 1400 Lunch
 1400 - 1430 Line-Up
 1430 - 1800 Reh/Rec
 1800 - 1900 Supper
 1900 - 1930 Line-Up
 1930 - 2200 Reh/Rec

18th JANUARY 1985

1030 - 1300 Reh
 1300 - 1400 Lunch
 1400 - 1430 Line-Up
 1430 - 1800 Reh/Rec
 1800 - 1900 Supper
 1900 - 1930 Line-Up
 1930 - 2200 Reh/Rec

REVELATION OF THE DALEKS

1)

By ERIC SAWARD

2)

PART ONE

3)

ESODE

N.B. DRY ICE IN WATER TO GIVE
ROLLING MIST FX.

N.B. GENTLE MIST FX B/G.

TELECINE 1:

a) Deep Space. (Model Shot)

The planet Necros hangs
in space.

b) Ext. Rough Ground.
Day.

The area is bleak
and deserted.

Somewhere in SHOT we
see what appears to
be a large pool of
steaming, dirty water.

1 (Locked off) /
See flat mystical pool f/g

2 (Locked off) /
Tardis materialises, light flashes
then stops. Door opens.

3 (On arm) /
CLOSE SHOT Tardis
Door opens. Peri OUT into MCU
as she moves fwd LOOSEN SHOT and
CRANE DOWN to LOW Level with water f/g
See her throw roll into water.

4 /
CU Roll

The Tardis materialises
near the pool.

The door opens and
PERI, dressed in a
white jump suit
emerges.

She is munching a
bread roll.

Slowly she ambles over to
the pool of water,
reacts to its smell,
looks at her bread
roll, decides she's no
longer hungry and
throws it into the pool.

THE DOCTOR: (O.O.V.) How do I
look?

6

H/A MS Peri BACK to CAMERA
she TURNS to look at Doctor R of F

PERI turns, and from
her POV we see THE
DOCTOR standing in the
door of the Tardis.

He is wearing a white,
full length cloak,
over his familiar costume.

7
o/s 2S fav Doctor in doorway b/g L
Peri TURNS BACK to fav. CAM. Doctor
MOVES d/s to LEFT of her. DEV. to
o/s 2S fav Doctor L of F.

PERI: Far more comfortable
than I feel. This thing I'm
wearing is too tight.

8

THE DOCTOR: You eat too much.

o/s 2S FAV Peri R of F

PERI: Hardly. I've just
given my lunch to the fish.
Can't I change into something
more comfortable?

9

CU Doctor. CRANE DOWN
with Doctor to
pond. See Peri's
legs f/g R.
He dips finger into
water. Peri
drops DOWN into
CLOSE O/S 2S still
fav Doctor.

THE DOCTOR: Certainly not.
White is the official colour of
mourning. And on Necros women's
legs are to be covered at all
times.

PERI: That sounds positively feudal.

THE DOCTOR: It's polite, as well as safer, to honour the local customs. You should know that by now. /

10
CU Peri

PERI: But I don't even know this guy you've come to see. /

11
CU Doctor

THE DOCTOR: Guy! Guy! (OUTRAGED) Guy! You are talking about Professor Arthur Stengos, one of the finest agronomists in the galaxy.

12 (on arm)
CLOSE o/s 2S fav.
Peri. She RISES
CRANE UP with her
Let Doc RISE into L of F

PERI: I'm sorry. / I'm ever more sorry he's dead. But it doesn't change the fact that this suit is uncomfortable.

13
WS Pool - Doc + Peri
on bank b/g - See hand
OUT f/g
take roll and dive
OUT of SHOT - Doc + Peri

Suddenly the water boils and Peri's roll disappears snatched under the surface by unseen jaws. What was that?

The water again becomes calm.

14
H/A o/s 3S - see
circle of water b/g
between Doc + Peri's
heads. Doc TURNS
in PROFILE to Peri

She moves towards the DOCTOR.

Teasingly he edges towards the pond.

THE DOCTOR: Would you like me to find out ?

PERI: No!

15
in b/g there is an explosion of water

16
LOW LEVEL CLOSE 2S Doc + Peri
see explosion of water in f/g

Suddenly there is a
loud explosion and a
column of water
shoots up from the
pond.

THE DOCTOR: Poor old
thing. I've warned you about
feeding animals.

PERI: That was my lunch. It's the
last time I eat any more of your
home cured ham.

THE DOCTOR scowls
Disturbed, PERI PERI
looks around.

17
CU DOCTOR

PERI: What else is here? /

18
CU PERI

THE DOCTOR: The odd voltrox.
The occasional speelsnape. /

19
CU Doctor looking to water
he TURNS back to Peri

PERI: Do they bite? /
THE DOCTOR: Only each other.

20
CU Peri reacting

21
o/s 2S fav. Doc - he
swirls cloak about him.
TRACK L as he moves off R
HOLDING DEEP 2S as Peri
TURNS to follow him

With a flourish he
entwines his cloak
about himself.

THE DOCTOR: Come on.

Continue TRACKING L to
Tardis edge of F L.
HOLD shot - see Mutant's
hand into L of F.
It shudders then body
WIPES FRAME to R
BLACKING OUT shot

He moves off.

With a glance back at
the pool, PERI ~~leaves~~
follows.

As they move away from
CAMERA, a mutilated
hand edges into the corner
of the FRAME.

Video of D.J Studio for Ep2Sc4
3A. D.J Studio, MCU D.J +
Dialogue P.13

1A, 2A 5A(Nike)

1. INT. RECEPTION AREA.

1 5 A (Crane pushed in)
Start black picture
Light on to REVEAL
mask. See Hand in
L - R and as hand moves
end with flowers.

TRACK BACK & LOSEN
to REVEAL Takis/Jobel
& Tasambeker walking
down stairs.

(THE FEEL IS HIGH
TEC.)

THE WALLS ARE
SMOOTH AND
WHITE. ANY
EMBELLISHMENT
SHOULD BE IN
CHROME.

THE ONLY THING THAT
DISTURBS ITS SMOOTH
LINES IS A LARGE
SCREEN MOUNTED
ON ONE WALL.

BENEATH IT IS A
CONSOLE.

SCATTERED AROUND
THE ROOM ARE WHITE,
LEATHER EASY CHAIRS
AND THE OCCASIONAL
COFFEE TABLE.

THE LIGHTING IS
RESTFUL VERGING
ON THE RESPECTFUL.

IN THE MIDDLE OF
THE ROOM, TWO
FEMALE ATTENDANTS
ARE PUTTING THE
FINISHING TOUCHES
TO A SMALL PLATFORM
LARGE ENOUGH TO
SUPPORT A COFFIN.

TAKIS, A BEAR OF
A MAN, ARRANGES
FLOWERS.

ON SHOT 1 CAM 5A

NEARBY LILT AND
ANOTHER MALE
ASSISTANT ARE ENGAGED
IN SIMILAR WORK.

THE DISPLAYS OF
FLOWERS ARE IMPRESSIVE
BOTH IN SIZE AND
ARRANGEMENT.

THEY SHOULD INCLUDE
HERBA BACULUM
VITAE (SEE LATER)

ALL THE ATTENDANTS
WEAR VERY SIMPLE
WHITE TWO PIECE
UNISEX TUNICS.

MR. JOBEL ENTERS.
HE IS FAT, GREASY-
HAIR AND BESPECKLED
IN "JOHN LENNON"
ROUND FRAMED GLASSES.

LIKE EVERYONE ELSE,
HE IS DRESSED IN
A SIMPLE WHITE TUNIC. BUT
MR. JOBEL IS THE
HEAD EMBARMER AND
QUALIFIES FOR THE
SATORIAL SPLENDOR OF
TWO SMALL GOLD FLASHES
ON THE COLLAR OF
HIS TUNIC TOP)

TRACKING BACK

JOBEL: Lovely, absolutely
lovely. (WRINGS HIS HANDS WITH
JOY) You've excelled yourself,
Mr. Takis, you really have.

TAKIS: (SHYLY) Thank you, Mr
Jobel.

(TASAMBEKER ENTERS)

CAM 1A NEXT

JOBEL: This will be the finest
perpetual instatement I have
ever arranged, assuming the witch
doesn't turn to dust before we
get her underground.

3

- 1/7 -

ON SHOT 1 CAM 5A

THEY STOP

TASAMBEKER: Not with you in charge Mr. Jobel.

JOBEL: What? That was supposed to be a joke.

They move on.
Continue to TRACK Back
HOLDING 3S - backing
thru' urn to see
another urn + S. As
X'ing f/g L-R and
placed so that f/g
is 2 urns Lilt L of F

TASAMBEKER: Sorry, Mr. Jobel.

(JOBEL TAKES
TAKIS TO ONE
SIDE)

JOBEL: That one thinks with her knuckles, I tell you Takis, after today, we'll go down in funerary history. Everyone will want our services.

TAKIS: Let's get the day over with first, Mr. Jobel.

2 Jobel turns
Takis X's R-L
1 A

CLOSE PROFILE 2S
Tasambeker/Jobel

Jobel bumps into
Tasambeker

JOBEL: (SMILES) Always the cautious one, Takis, but you're absolutely right of course. /

(HE TURNS ROUND
BUMPING INTO
TASAMBEKER)

What do you want? You're always under my feet.

Jobel TURNS L-R

TASAMBEKER: I'm sorry, Mr Jobel. (ALL OF A FLUSTER)
It's just that I was told to inform you that surveillance has picked up the presidential spacecraft.

3 5 A
a/b Lilt f/g L
Takis f/g R
Jobel TURNS CENTRE
Tasambeker u/s L

As Jobel moves off
CRANE UP & LOOSEN to
rEVEAL size of place
All stop to listen to
Jobel

JOBEL: Oh, /well, I hope they're on time. She's already started to froth. And we all know what that leads to. Thank goodness it's a lead lined casket. (cont...)

(LOOKS AROUND AT THE
ATTENDANTS)

ON SHOT 3 CAM 5A

They all EXIT

JOBEL: (cont) And I want to see you lot in fresh tunic and full funerary make-up before the president arrives. We don't want the poor thing uncertain who the corpse is, now do we?

(HE EXITS.)

DOE-EYED
TASAMBEKER WATCHES
HIM LEAVE.

SHE THEN SENSES
SHE IS BEING
WATCHED. /

4 1 A

CU Tasambeker
looking out R-L

/RUN ON/ She TURNS to Takis/Lilt

WIDEN SHOT AND
WE SEE TAKIS
LOOKING AT HER)

5 5 A

TIGHT 3S
Lilt/Takis f/g
Tasambeker b/g

TASAMBEKER: (SNAPS) What are you
staring at?

TAKIS: (SMILES) You're wasting
your time there. He isn't
interested in you.

Tasambeker MOVES OFF
f/g R. Takis/Lilt
look at each other

TASAMBEKER: Get on with your
work!

6 2 A

MS Doors

See Natasha/Grigory
creep thru'. CRAB L
HOLDING 2S & DEV to
DEEP 4S Lilt/Takis f/g

Let Natasha/Grigory go R

/RUN ON/

(SHE STORMS OUT
OF THE ROOM. /

LILT AND TAKIS
EXCHANGE A
WRY GRIN.

OVER THEIR SHOULDERS
WE SEE THE
SHIFTY DUO OF
NATASHA AND
GRIGORY, IN WHITE
ATTENDANTS UNIFORM,
SLIP BY.

7 2 A (Outside doors)

MS Doors

See Natasha/Grigory thru'
CLOSED doors then EXIT R

~~THEY BOTH CARRY~~
~~BAGS~~

VALLEY. Angle L - R

CAMERA in amongst shrubs.

N.B JOHN BRACE fog machine up a hill.

TELECINE 2:

a) Ext. Rough Ground.
Top of Bank. Day.

PERI and THE DOCTOR amble along.

PERI stops and examines a small bush. As she does, we see the duo from the MUTANT'S P.O.V.

22 (Valley side of fence) /
H/A LS of valley - Doc + Peri climbing up to us. PAN them L - R Let them go.

23 (Camera in amongst bracken) /
See flowers f/g. Doc + Peri enter F CENTRE in M2S

PERI: This seems to be the only plant that grows in this wilderness.

THE DOCTOR: Herba Baculum Vitae.

PERI: (PONDERS FOR A MOMENT) Herba Baculum Vitae ... "The staff of life."

THE DOCTOR: That's right. Its common name is the weed plant.

PERI: It looks sort of familiar.

THE DOCTOR: It's very similar to the soya bean family on earth. It's excellent food value. Never understood why it hasn't been cultivated.

PERI: Is it safe to touch?

THE DOCTOR: Usually.

Doctor moves off R let him go
Peri snaps a twig or flower.
PAN her R to 2S with Doctor.
Let them walk away into foggy area.

PERI snaps off a small twig and thrusts it into a pocket.

fog fx
f/g

24 (Fog filter)

CLOSE 2S Doc + Peri - Peri catches up with Doc. Let them LEAVE F R in fog.

25(Hand held)

Doc + Peri walking away.

See bracken part from CAM as if Mutant is crawling thru' to water.

TK 2B. FOG + FOREST AREA

Shot 25 (Tracking shot)

MC2S Doc + Peri TRACK them L - R thru' creepy woods.

CAM gets ahead of them enough to be able to see creature in tree fork b/g Centre. They TURN & Look

There is a loud roar and the MUTANT breaks cover, half lumbering, half staggering towards THE DOCTOR.

Note: The MUTANT is humanoid in shape, and is dressed in rags. His face is grotesquely distorted as though his skin has been melted. Large globs of flesh seem to have bubbled, then set, before the features have had time to completely dissolve. His hands are the same.

PERI: When I get back to Earth, I've got to wow the college with something, as my grades certainly won't.

There is a sound of a stone falling.

PERI: What was that?

THE DOCTOR: A small rodent.

PERI: With sharp teeth and rabid saliva?

THE DOCTOR: Not on Necros. Well, at least, not rabies. (cont...)

Shot 26

(Jump cut to BCU Mutant screaming.)

Shot 27

CU Peri screaming

Shot 28

CU Doc terrified

Shot 29 (Handheld)

M o/s 3S fav Doc/Peri

He pushes her behind him.

Lets cloak drop away. TRACK IN with Mutant as he lumbers twds Doc + Peri

Shot 30 (Handheld)

MCU Mutant lumbering twds CAM
CAM tracks back

Shot 31 (Handheld)

Mid o/s 3S a/b. See Doc get out watch and chain and swing it.

Doc + Peri slowly move back terrified.

With one hand
THE DOCTOR releases
the clasp on his
cloak, allowing
the garment to fall
to the ground.

With his other hand
he pushes PERI to
one side.

The MUTANT continues
to advance, although
with less menace.

THE DOCTOR removes
his watch and chain
from his waistcoat
pocket, holds it up
and allows it to
gently swing.

The MUTANT pauses
about six feet from
THE DOCTOR, apparently
pacified by the
swinging disc - but
his expression is
more one of confusion
than that of subjection.

The MUTANT roars
and dives at
THE DOCTOR.

PERI screams.

Shot 32 (Handheld) /
MCU Mutant stumbling fwd - slows down
CAM TRACKING back

Shot 33 (Handheld) /
o/s 3S fav Doc + Peri
still gingerly moving backwards
CAM MOVES with Mutant

THE DOCTOR: (cont) (TO THE MUTANT)
Come, my friend. Be at peace with
the world. Concentrate ...

Shot 34 /
The Mutant stops - CLOSE O/S 2S
fav. Mutant who howls like a wolf.

Shot 35 /
CU Watch swinging

Shot 36 /
CLOSE O/S 2S fav Mutant looking confused.

Shot 37 /
CLOSE o/s 3S fav Doc + Peri

THE DOCTOR: There we are. Now
what's your problem?

Shot 38 /
MCU Mutant

Shot 39 /
MCU Doc he moves gingerly fwd.
PAN him L to close o/s 2S fav.
Mutant who roars and attacks the Doc
PAN R with them onto ground - let
them roll away

SHOT 40 /
CU Peri screaming - terrified.

Shot 41 /
M2S Doc + Mutant rolling thru' woods
on an incline in fog, see lightness
in fog.

Shot 42 MCU Peri in fog thru' trees
terrified following the fight

b) Ext. Rough Ground.
Bottom of Bank. Day.

Locked in each others arms, THE DOCTOR and MUTANT roll down the banking.

PERI scrambles, half tumbles down the slope after them.

At the bottom of the bank, the MUTANT soon takes the dominant position on top of THE DOCTOR, his mutilated thumbs pressing down on the TIME LORD'S wind pipe.

THE DOCTOR fights and struggles the best he can, but the MUTANT is too strong for him.

Saliva gushes from the MUTANT'S mouth and soon THE DOCTOR'S face is drenched.

PERI reaches the bottom of the bank, picks up a large stone, staggers to the fighting duo and brings the stone down on the MUTANT'S head.

The first blow has little effect. She starts to panic and PERI strikes him again, then again. Still the MUTANT remains immune.

PERI lashes out- harder and more viciously.

CLEARING

Shot 43 Bank + Fog
1/s M2S Doc + Mutant - see them roll OUT of bank of fog into clean day down a mossy bank. Peri follows. PAN & TIGHTEN to o/s 2S Fav Doc + Mutant Gets a to hold on Doc's neck.

Shot 44 L/S CLOSE o/s 2S Fav. Mutant see hands in f/g round doc's neck - Mutant dripping saliva and horrifying expression.

Shot 45 BCU Doctor - in agony

Shot 46 CU Peri (Track)
Picks up rock TRACK BACK with her fast to L/S O/S 3S Doc's back of head in f/g. Mutant still above him. See Peri crash rock down onto his head and again and again. Mutant falls away L of F

Shot 47 CU's Doc's hands around neck being throttled (for the cut ins during shot 46)

Shot 48 (As part of shot 46)
Peri drops down to help Doc who has collapsed. She helps him up.

Suddenly the
MUTANT gives in,
roars and clutching
his bleeding head,
rolls off THE DOCTOR,
growling and moaning.

PERI discards her
stone and crosses
to THE DOCTOR.

Momentarily, the
gasping DOCTOR
remains on his back
struggling to
ventilate his lungs.

Slowly he sits up.

Shot 49 CLOSE O/S 2S Fav. Doc
who sits up gasping for breath

THE DOCTOR nods,
then reacts to the
pain in his neck.

The MUTANT moans
and PERI and
THE DOCTOR turn
to look at him.

PERI: Are you all right?

(Doc nods)

Shot 50 DEEP 3S (ground level)
Focus on Mutant f/g Centre
lying down face upwards.
Doc + Peri b/g

THE DOCTOR scrambles
to his feet, and,
with PERI crosses
to him.

HIGH LONG SHOT OF
PERI AND THE DOCTOR.

CRASH ZOOM ONTO
PERI:

MUTANT: Help me.

Throw FOCUS to Doc + Peri as they look.
then HOLD them as they move fwd to
Mutant.

****Shot 51 H/A WS (As if from security Camera)
CRASH ZOOM into CU Peri moving
fwd.** (This shot for the next scene
monitor)****

Shots on
monitor
for P15

D.J.: (V.O.) (WILDLY ENTHUSIASTIC)
Hey there, you guys, viddy this! ...

****Shot 52 H/A close up Peri looking anxious
She /Doc are trying to understand
Mutant

- ***Shot 53 H/A WS Doc/Mutant/Peri (for monitor)

N.B a) Do shots of screen first.

- 1/14 -

Do shot of D.J. + CU Hands + Buttons
b) Shots for screen last shot from
previous TK + 2 catacomb shots.

Costume - Flower power

3A, 4A

**** 21 4 A / 2. INT. D.J.'S STUDIO.
o/s shot of screen

DUB

Flower Music

see picture on
screen of last
shot from prev. TK
+ logo on bottom
of screen to read

"ACTION REPLAY"

(IN FRONT OF D.J.
IS A LARGE BANK
OF MONITORS.

EACH MONITOR SHOWS
A DIFFERENT SCENE:
THE NEW AND OLD
CATACOMBS, RECEPTION
AREA ETC. (BUT
NOT DAVROS'
LABORATORY)

**** Shot 21 TAPE to TAPE
for FX workshop

WE CAN ALSO SEE
THE "GARDEN OF
FOND MEMORIES,"
THE ROUGH GROUND
AND SEVERAL STAR
FIELDS ETC.

THROUGH THESE
MONITORS D.J. IS
NOT ONLY VISUALLY
IN TOUCH WITH HIS
IMMEDIATE SURROUNDING,
BUT CAN ALSO CALL UP
SHOTS OF THE
PLANETS OF THE
"RESTING ONES."

ALTHOUGH D.J. IS
DRESSED IN THE
FORMAL WHITE UNIFORM
ALL ATTENDENTS
WEAR, HE HAS
ATTEMPTED TO
MODIFY HIS WITH
A DASH OF HIS
OWN PERSONALITY.

HE ALSO WEARS A
COLOURFUL HEADBAND
AND DARK GLASSES.

CAM 3A NEXT

- 1/15 -

ON CAM 4A

D.J. HAS TWO VOICES.
THE FIRST IS A
MID-ATLANTIC, HYPED
UP VERSION WHICH IS
HIS "PROFESSIONAL"
D.J.'S VOICE.

THE SECOND, IS HIS
NATURAL VOICE,
WHICH IS A FLAT
ENGLISH ACCENT.

UNLESS OTHERWISE
STATED, D.J. USES
HIS "PROFESSIONAL
VOICE."

THE IMAGE OF PERI
FILLS ONE OF THE
MONITOR SCREENS.

PULL BACK AND
WE SEE D.J.
WATCHING IT)

D.J.: For all those appreciative of
the humanoid female form, we have a
maiden in distress! / Not often we see
one of those here. Usually the place
is as quiet as a grave.

22 3 A
CU D.J Hands
pressing buttons

(INTIMATELY INTO
THE MICROPHONE IN
FRONT OF HIM)

**** 23 4 A
o/s of screen
see 3 pictures on
screen come up one
in the film, 2 others
are catacombs shots

But seriously, guys, a word of
warning. Remember you are in
suspended animation. / And we don't
want a repeat of last time ...

24 3 A
CU DJ

(CLOSE UP OF
MONITOR.
WE SEE THE DOCTOR
AND PERI IN LONG SHOT)

Overheated ventilators are expensive
to replace ...

This dialogue
to go over
Ep1 Sc 3

(And when you have a self induced
blowout it's your loved ones who have
to bear the cost...So remember...

4D VLAD, 2E, 1E

104 4 D (VLAD) / 3. INT. DAVROS' LABORATORY.

L/A WS

Start Dalek backed
right up to CAM
it moves slowly
REVEALING WS of
Davros's chamber

(CLOSE-UP MONITOR.

ON IT WE SEE
SAME IMAGE AS D.J.

PULL BACK AND WE
SEE AN ATTENDANT
AND A WHITE DALEK
WATCHING THE SCREEN)

105 2 E

MWS Chamber
Screen b/g L of F
Davros MID CENTRE R
+ Attendant

See Dalek ENTER
SHOT L-R

D.J.: (V.O. SPEAKER) And when you
have a self induced blow out, it's
your loved ones who have to bear
the cost ...

DAVROS: (O.O.V.) Shut the fool off!

See Attendant R
throw switch
D.J's image disappears
replaced by freeze
image of Doc + Peri +
Mutant

(D.J. V.O. SPEAKER,
WITH MOCK CHEERFUL-
NESS)

D.J.: So remember -

(THE ATTENDANT OBEYS.

HE THEN HITS ANOTHER
BUTTON AND A
FROZEN FRAME OF
THE DOCTOR - FROM
THE FIGHT WITH
THE MUTANT - FLASHES
UP ON A LARGE
SCREEN)

106 1 E

MC3S Davros/Dalek/
Attendant

FIRST DALEK: It is the Doctor.

(ON DAVROS.

ON CAM 1E

INSTEAD OF DAVROS' FAMILAR CHARIOT WE SEE ONLY HIS HEAD SUSPENDED IN A LARGE TANK OF CLEAR LIQUID.

Davros TURNS to Dalek

CONNECTED TO THE TANK ARE A SERIES OF WIRES AND TUBES)

107 2 E CLOSE 0/S 2S fav Davros DAVROS: Excellent. / My lure has worked.

108 1 E CU Dalek /

109 2 E CLOSE 2S fav Davros FIRST DALEK: I shall order Daleks to detain him. / Drift into BCU

DAVROS: No. It will give me the greater pleasure to watch his own curiosity deliver him into my hands.

He TURNS to screen at end

RUN ON OR BREAK ??

BACKING REQUIRED FOR OTHER SIDE
OF BLACK CORRIDOR

217 6 L (Pushed in) 4. INT. NEW CATAcomb. /
 MS Doors - see doors open Natasha/Grigory COME THRU' & run Up to CAM

 RECORDING BREAK
 6L TO REPOS

218 6 L
 LS Corridor - repeat last action - Nat/Grigory run up corridor to CAM & OUT R of F

 RECORDING BREAK CAM 2 to F
 RE-SET BLACK FLOATERS a/b
 SET IN DALEK + GUARD

 219 6 L
 MC2S Natasha/Grigory Start on wall - Natasha/Grigory enter from L PAN them R. Natasha Holds up. PAN Grigory R across junction & Centre on Dalek + Guard going away from us. Grigory sees them & runs OUT of shot R. Let Guard + Dalek settle
 /RUN ON - CAM 6 ADJUST/

220 6 L
 MCU Natasha she gets out gun and primes it

 221 2 F
 CU Gun - see it primed and light goes on

(AS WITH THE RECEPTION AREA, THE WALLS ARE WHITE AND SMOOTH. THE HEAVY ROUND DOORS THAT SEAL THE CELLS OF THE "RESTING ONES" ARE CHROME AND SHINY. /
 THE CONTROL BOXES THAT MONITOR AND VENTILATE THE BODIES WITHIN FLASH AND WINK AT THE SIDE OF EACH DOOR.
 THE OVERALL LIGHTING IS MOODY, BUT SUBTLE. /
 GRIGORY AND NATASHA ENTER THE CATAcomb, SEE AN ARMED ATTENDANT AND A WHITE DALEK AT THE FAR END OF THE CORRIDOR AND QUICKLY WITHDRAW INTO A SIDE PASSAGE.
 THE DALEK AND GUARD ARE PROTECTING A MASSIVE SLIDING SHIELD THAT SEPERATES THE "NEW" FROM THE "OLD" CATACOMBS.
 IN THE ALCOVE GRIGORY AND NATASHA PUT DOWN THEIR BOXES AND FROM THEM REMOVE BACK PACKS.

Do Scene again
from gun bit!

NATASHA PULLS A
SMALL BLASTER AND
TWO GRENADES FROM
HER PACK. /

222 6 L

MCU Natasha - gets
gun out & primes it

ONE OF THE GRENADES
SHE ATTACHES TO
HER BELT IN THE
SMALL OF HER BACK.
THE OTHER SHE
PRIMES) /

223 2 F

MCU Grigory
very tense

GRIGORY: Oh, you're such an impetuous
child. Those things kill. /

224 6 L

MCU Natasha

225 2 F

MCU Grigory

he pulls out bottle
from under his tunic
collar

GRIGORY: Why did I ever allow myself
to be talked into this folly? /

226 6 L

MCU Natasha

(HE UNCLIPS A METAL
CONTAINER FROM HIS
BELT AND TAKES A
SWIG FROM IT) /

227 2 F

MCU Grigory
he raises hand

NATASHA: That stuff won't help you. /

GRIGORY: I can only but try.

(HE HOLDS OUT A
HAND WHICH BADLY
SHAKES)

228 6 L

a/b MCU Natasha

Look at the state I'm in. I don't
know whether my hand shakes from
fear or the delirium tremors. /

229 2 F

a/b MCU Grigory
he puts bottle away
& prepares gun

NATASHA: Are you ready? /

GRIGORY: (NODS) If you must. /

230 6 L

a/b MCU Natasha

231 2 F NATASHA: You the Guard, me the Dalek.
MCU Grigory - she leaps out
One/- two - three.

RECORDING BREAK 6L REPOS

**** 232 6 L(Thru' doors to Area B) /
TIGHT 2S looking up
corridor - Grigory/Natasha
jump into F L-R & both fire
then run out either side

RECORDING BREAK 6 REPOS
SET UP FX DALEK VT SEPARATE FEED TO CAM 2

***^Shot 233 Tape to Tape

(NATASHA POPS OUT
OF THE ALCOVE AND
SLIDES THE
GRENADE ALONG THE
FLOOR TOWARDS
THE DALEK, /

**** 233 6 L (Locked off)
LS Corridor
Guard + Dalek b/g
Natasha/Grigory jump in
to F either side & fire

THE ATTENDANT SEES
HER, FIRES BUT
MISSES.

Drop in
shot

234 2 F
CU Dalek - see it explode
Guard TURNS & shoots
wildly but gets hit.
Natasha/Grigory jump
back OUT of SHOT

THE GRENADE EXPLODES
DESTROYING BOTH
GUARD AND DALEK. /

GRIGORY AND NATASHA
NOW WEARING BACK-
PACKS MOVE CAUTIOUSLY
FROM THEIR COVER.)

/RUN ON 6 + 2 ADJUST/

235 2 F
MCU Grigory
he is shuddering against wall
Natasha in to shot L - R

6 ✓

- 1/20A -

236 5 L /
L/A TIGHT SHOT

See boxes f/g R
She picks one up

CRANE UP with her
& TIGHTEN 2S

**** 237 2 F NATASHA: Come on. /
TIGHT 2S Grigory/Natasha

Natasha X's F R - L
past Grigory - HOLD him
a beat then PAN him L
to LS corridor

See Dead Guard + burning Dalek

Shot 237 Tape to Tape:-
Run this shot for 30 seconds to be used as a security picture
for next scene in Davros screen.

RECORDING BREAK

- 1/24 -

1E, 2E

110 1 E / 5: INT. DAVROS'S LABORATORY
CLOSE 3S fav Dalek

Davros TURNS to
screen fav CAM
See Attendant throw
switch

FIRST DALEK: Sensors indicate a
disturbance on level seven.

***** 111 2 E DAVROS: Show me. /

o/s 3S - See Screen
Thru' Dalek + Davros
shoulders - see
dead Guard Nat/Grig
run up to door

112 1 E CU Davros Inform Takis there are body snatchers
in the catacombs.

DALEK: (OOV) At once.

RECORDING BREAK

6L

238 6 L (pushed in) / 5A: TNT. NEW CATACOMBS
CLOSE PROFILE 2S
Natasha/Grigory

She fiddles with door panel
it finally opens.

NATASHA: That's it. Come on.

They EXIT L of F

RECORDING BREAK

TELECINE 3:

Shot 54 L/A CLOSE o/s 3S fav. Doc/Peri

Ext. Rough Ground.
Bottom of Bank. Day.

The MUTANT is now
sitting upright, propped
against a convenient
rock, but he is in a
very bad way.

THE DOCTOR and PERI
are with the MUTANT.

THE DOCTOR: Why did you attack
us?

Despite his appearance,
the MUTANT, has a soft,
very agreeable voice.

The Doc leans nearer to listen
to the almost dead Mutant.

MUTANT: I over reacted.

PERT: But why?

Shot 55 Close o/s 3S Fav. Mutant

MUTANT: The disc ... you
shouldn't have tried to
condition me.

A sudden pain shoots
through the MUTANT
and he lets out a
groan. Aware that
he is about to die,
he is possessed by
an urgency to relate
all he wants to say.

He shudders

MUTANT: I think you've
killed me.

Shot 56 CLOSE O/S 3S fav. Doc/Peri
Peri reacts

Shot 57 4S (for shot 56)
Very gently TIGHTEN to CU Mutant

MUTANT: I would have responded similarly if you had attacked me ... In many ways you've done me a favour ...

(Grins a toothless grin)

58

CU Doctor

MUTANT: Wouldn't think I once looked like you. /

THE DOCTOR: What happened?

59

CU Mutant

MUTANT: The Great Healer ... /
I'm a product of his experimentation. /

60

CU Doctor - he looks to Peri

61

CU Peri

62

CU Doctor - looks from Peri to Mutant

THE DOCTOR: Who is this Great Healer? /

63

CU Mutant - he tries to utter but dies rolling head CAM R
(On arm)

(The Mutant dies)

64

L/S 3S fav Peri/Doctor As Mutant's head rolls to CAM L - Doc RISES CRANE UP with him Let Peri RISE in to F L then move to Doc's R - TIGHTEN to CLOSE 2S

The Doctor stands up.

MILAN Peri starts to silently cry. Please.

PERI: I killed him ... (cont ...)

As Doc TURNS to her CRAB R to HOLD 2S TIGHT.

(The Doctor puts his arm round Peri's shoulder)

- 1/25 -

2E, 1E

6. INT. DAVROS' LABORATORY. /

**** 113 2 E

o/s 3S fav Screen
Dalek/Attendant
Dalek f/g L
Davros CENTRE b/g
Screen H/A B/G

Davros TURNS to Dalek

On screen is main hall
See Takis working

FIRST DALEK: Takis does not respond.

(ATTENDANT PRESSES
A BUTTON AND
WE SEE TAKIS
AND THE OTHERS
AT WORK IN
THE RECEPTION AREA
MUCH AS BEFORE)

**** Tape to Tape

DAVROS: Get me Kara and find Tasambeker.

114

1 E (ON TURN)

BCU Davros
Dalek WIPES F R-L

FIRST DALEK: I obey. /

DAVROS: I want the intruders caught.

RECORDING BREAK

NO EXTRAS MAKE-UP

- 1/26 -

SET IN FLOATER C + D

THE FOLLOWING SHOTS
ARE ALL TAPE TO TAPE

2C

AREA C

7: INT. NEW CATAcomb

114 2 C

LS Top corridor
(Don't see doors)
1 lady to move down
corridor & OUT CENTRE L

(NATASHA CONTINUES
TO FIDDLE WITH
THE CONTROL)

(FX workshop PAN DOWN)

/Run on - STRIKE C +D/

115 2 C

LS Middle corridor

2 men + 1 lady to X
& MOVE in different directions

/RUN ON - SET IN FLOATER C +D/

(FX Workshop PAN DOWN TO):-

116 2 C

LS Bottom corridor

Natasha + Grigory
MOVE DOWN from b/g
UP to CAMERA & OUT R of F

/RUN ON/STRIKE C + D/

117 2 C

LS Bottom corridor

AREA C

See Extra enter u/s CENTRE R
& walk across L

See Natasha + Grigory enter f/g R
CREEP round corner & walk u/s
away from CAM

RECORDING BREAK SET IN C + D
CAM 2 to POS E

- 1/26 -

- 1/27 -

N.B Shots required on screen:
Natasha/Grigory running
down corridor from Sc.7

Costume - Flower power

DO SHOTS ON 3 FIRST
then 4

3A, 4A

8. INT. D.J.'S STUDIO.

/DUB/

Flower power
Music

25 3 A
CU D.J.

(ON A MONITOR WE
SEE GRIGORY AND
NATASHA RUNNING
DOWN AN OLD
CATACOMB) /

**** 26 4 A
H/A o/s screen

D.J.: Heavy, hey there you guys, we
have "you know what" in the
building./ Someone could be in
for a sudden defrosting.

see image full screen
of Natasha + Grigory
down corridor

**** Tape to Tape
FX workshop
27 3 A
BCU D.J.

See hand up to
Mic and D.J. sniggers

But seriously, guys, I think it's
time we cooled things a little. /
And I can think of nothing more
soothing than a dedication or
two...

You know, I get as much a kick
out of reading these as I know
you do hearing them ...

(HE PLACES HIS HAND
OVER THE MICROPHONE
AND SNIGGERS)

RECORDING BREAK

D.J. to change

ON CAM 5A

Lilt MOVES into b/g
Takis TURNS to Lilt

18 2 B
o/s 3S fav. Takis/Lilt

/RUN ON 1B INTO POSITION/

19 1 B
CLOSE PROFILE 3S
fav. Tasambeker

Takis/Lilt f/g
see Tasambeker between
their shoulders

they TURN in PROFILE

TASAMBEKER: Shut up! You're both in enough trouble as it is. There are body snatchers in the building. And they must have walked in right under your nose.

TAKIS: (TO LILT) Did you see anyone?

LILT: No. (TO A FEMALE ATTENDANT)
Did you?

(ATTENDANT SHAKES HER HEAD)

TAKIS: You see. Must have got
in another way.

Tasambeker leaves R of F

(TASEMBEKER FUMES)

***** 20 5 A
H/A MS Tasambeker

See her MOVE forward
then TURN BACK, Takis/Lilt
come forward & EXIT
HOLD Tasambeke for 10 secs.
then let her leave u/s L

TASAMBEKER: Enjoy yourself.
While you can. / (SHOUTS)
Meanwhile find the intruders!

***** TAPE to TAPE
Davros Monitor Ep1 Sc. 10

1E, 2E

10. INT. DAVROS' LABORATORY.

**** 115 2 E

o/s 2S fav Screen
On screen see Takis/Lilt
leaving - Tasambeker
walks away

(ON A MONITOR WE
SEE TAKIS AND
LILT LEAVING THE
RECEPTION AREA.)

116 1 E

L/A CLOSE 2S Davros/Attendant
Davros f/g L
Attendant b/g R
nods & walks OUT L
CENTRE on Davros &
TIGHTEN to CU

TASAMBEKER WATCHES
THEM GO)

DAVROS: (TO ATTENDENT) Have
that woman, brought to me.

RUN ON

3A, 4A

**** 40

4 A

o/s 2S Fav. Screen
CU of casket on
screen. PANNING SHOT
of caskets + film shot
of LS Doctor + Peri
on the move

11A. INT. D.J.'S STUDIO. /

(D.J. INTIMATELY
INTO THE MICROPHONE)

**** Tape to Tape
FX workshop

41

3 A

CU D.J.

D.J.: Hey there, casket eight
one six - or should I say, hi
George. This is D.J. with a
very special message for you.
Today you are one hundred and
sixty-three Tralphon years old.
Congratulations. (CONSULTS HIS
SCRIPT) / Your dear wife Venella,
who is still very much alive,
sends you her sincerest and
fondest love. She misses you
very much and wants you to know
that you are constantly in her
thoughts. She would also like
to reassure you on this very
special day, that her every
waking hour is spent administering
the research fund you set up to
find the cure for Becks Syndrome,
that, oh so, dreadful disease
that took you from her side.

(HE PLACES HIS HAND
OVER THE MICROPHONE
AND SNIGGERS.

HE THEN RECOMPOSES
HIMSELF AND CONTINUES
TO PURR)

**** 42

4 A

CU Casket on screen

**** Tape to Tape

43

3 A

CU D.J.

You see George, she still loves
you. And to celebrate that
deepest and purest of emotions,
your dearest wife has requested
I play a little music for you.
From her heart to your heart, /
George. . (cont ...)

ON CAM 3A

(D.J. PRESSES A SWITCH AND SOME VERY STRANGE ELECTRONIC MUSIC IS HEARD.)

D.J. TAKES THE VOLUME OF THE MUSIC DOWN AND IN HIS "OWN" VOICE SAYS:)

He sees something

D.J.: (cont) Poor, old George. You've got a wife and a half there. They found a cure for Beck's Syndrome forty years ago. Be interesting to know what's she's really doing with the money.

(HIS EYE IS THEN CAUGHT BY THE MONITOR SHOWING PERI AND THE DOCTOR.)

D.J. PRESSES ANOTHER SWITCH AND IN HIS "PROFESSIONAL" VOICE SAYS:)

**** 44

4 A
o/s 2S fav. screen

On screen Doc + Peri
on move twds CAM

Hey there, you guys. / The maiden in distress is coming this way. I wonder which of you lucky fellas she's coming to see.

45

3 A
CU D.J.

(ASIDE IN HIS "OWN" VOICE)

Well, don't all answer at once.

**** 46

4 A
o/s 2S fav. screen
See Doc + Peri
approach Screen

(C.U. MONITOR.
WE SEE THE DOCTOR REACHING THE TOP OF A SMALL HILL) /

Shots 44+46 Tape to Tape

6L

AREA B

(Dolphin arm)

**** 239 6 L

H/A LS Corridor

12. INT. NEW CATACOMB.

/

1 Guard + 1 Attendant place dead Guard on trolley - they wheel him d/s to CAM.

Takis & Lilt enter F

CRANE DOWN & TRACK in with them to Dalek

(TAKIS, LILT AND TWO ARMED ATTENDENTS WATCH AS THE DEAD GUARD IS LOADED ONTO A TROLLEY AND IS THEN TAKEN AWAY.

A TECHNICIAN EXAMINES THE DESTROYED DALEK)

LILT: Bit of a mess.

(TAKIS POINTS AT THE DESTROYED DALEK)

TAKIS: Was that thing on guard duty?

LILT: So I gather.

TAKIS: It's worse than I thought.

LILT: Everything's worse than you thought. What's the matter with you, Takis? You're turning into a right old misery. It's only a tame Dalek.

TAKIS: That's right. But don't you find the security a bit heavy? All that's supposed to be in the old catacomb are a few thousand stiffness in suspended animation.... There's something else going on.

His bleeper goes and as they move off CRANE UP & LOOSEN to H/A LS corridor - lock off & let them go

- 1/38 -

ON CAM 6L

(HE NOTICES A R D
LIGHT FLASHING ON
A NEARBY SECURITY
CAMERA)

Come on.

(THEY MOVE OFF

/RUN ON - ARTISTS REPOS.
STRIKE DALEK

**** 240

6 L

LS Corridor

Takis/Lilt walk away from us

Shot 240 Tape to Tape

RECORDING BREAK

1E, 2E

13. INT. DAVROS' LABORATORY.

**** 117 2 E

0/S 2S fav Screen
See Davros R of F
See Takis/Lilt on screen

(CLOSE ON DAVROS)

118 1 E

L/A CLOSE 2S Davros/
Dalek

DAVROS: (MUTTERS) You know too /
much, Takis.

(WIDEN SHOT)

Davros swings round
to CAM - See Attendant
b/g switch on screen

FIRST DALEK: Kara is now avail-
able.

**** 119 2 E

CLOSE o/s 2S fav Screen
See Kara appear on screen

(ATTENDANT PRESSES
A BUTTON AND KARA
APPEARS ON THE
LARGE SCREEN)

DAVROS: Ah, my dear Kara.

/N.B We need to find shot of Kara suitable ie. from top
of Ep1 Sc 15

RECORDING BREAK

ALL FLOATERS IN TO START

CAM 2G FEEDS PICTURE TO DOOR MONITOR

NOTE FOR NATASHA - SHE MUST HOLD A GRENADE
IN HER HAND FOR READINESS.

(Dolphin Arm) 6M, 3C AREA C
241 6 M 14. NEW CATACOMBS. /

LS Corridor

CAM man's back to doors
see infinity -
Natasha/Grigory walk
twds us up to CAM
and OUT L

(GRIGORY HAS LOCKED
A DECODER INTO THE
LOCK OF A CIRCULAR
DOOR AND IS READING
ITS DISPLAY.

RECORDING BREAK 6 to REPOS
STRIKE FLCAT C + D

WE CAN NOW SEE THE
NAME OF THE "RESTING"
OCCUPANT EMBLAZONED
ON THE DOOR /

242 6 M (Dolphin)

LS Corridor to doors
See Natasha + Grigory
look round corner R
Then X R-L

"PROFESSOR A.V. STENGOS")

RECORDING BREAK 6M REPOS
SET IN C + D

70

- 1/40A -

243 6 M (dolphin arm) /

MS Grigory/Natasha

They enter R of F
CRAB L & CRANE DOWN
to PROFILE 2S
Grigory R of F
Natasha + Guard L

GRIGORY: (PETRIFIED) However
did I let you talk me into this.

NATASHA: Get on with it.

GRIGORY: A bit of tomb robbing
is one thing, but did we have to
kill that guard? /

244 3 C

CLOSE o/s 2S fav Natasha

NATASHA: Look, I don't want to be
here anymore than you do. But that's
supposed to be my father in there.
And I want to know why the courts were
so reluctant to let me have his
body back. Now hurry up! /

245 6 M

Low level a/b

GRIGORY: You can't rush this
sort of thing.

NATASHA: Neither can we hang
around here.

CAM 3C NEXT

ON CAM 6M

CRANE UP & TIGHTEN
2S as Grigory RISES
He moves Natasha to R
& CRANE DOWN with him
again. Keep her R of F

GRIGORY: Oh, you're so impetuous.
If I open that door too soon, the
molecular structure of the body
will breakdown. Poor old Stengos
will turn into a pool of high
protein water. Even if I were
confident I could reconstitute him,
we do not have a suitable vessel
into which he could be ladled.

246 3 C

H/A CLOSE o/s 2S
fav Grigory

NATASHA: Just get the door open,
will you. /

**** 247 6 M
a/b

As Grigory TURNS away L
CRAB L & REVEAL the
monitor with a
picture fed to it.

Grigory's hands
press buttons.

NATASHA: If we don't succeed,
he's already dead. Now get the
door open!

(RELUCTANTLY, GRIGORY
STARTS TO TAP
OUT THE DOOR
OPENING CODE)

Tape to Tape

RECORDING BREAK

TELECINE 5:

Ext. High Protein.
Production Laboratory.
(Model Shot)

The complex is massive
and has the feeling of
an old fashioned
industrial town.

166 1 A /
CU Davros
Fed thru' FX mixer
live to Sc15

N.B 1 Cam on Davros to feed live
version onto screen

1A, 3B, 2B, 4A

**** 167 3 B / 15. INT. KARA'S OFFICE.
MCU Kara
For screen in Davros
"Ah Kara"

/RUN ON/

(KARA IS TALL
SEXY, FORTISH
AND VERY MUCH
IN CONTROL OF
HERSELF AND EVERYONE
AROUND HER.

SHE IS STRIKING
IN APPEARANCE
RATHER THAN BEAUTIFUL.

KARA IS STANDING
BEFORE A LARGE
SCREEN.

Q. The screen

ON IT WE CAN SEE
DAVROS, VOGEL, HER
MALE ASSISTANT, STANDS
TO ONE SIDE OF THE
SCREEN)

168 2 B
CLOSE o/s 2S fav screen
See image of Davros
on her pink screen

KARA: It's all very well to
make your demands, but you /
already take most of the profit
my factories make.

DAVROS: I created the product
you manufacture. I have the
right to the money.

Drop 169 3 B
in shot Thru' glass o/s 3S
fav Vogel/Kara

KARA: Oh, I am more than
aware of that, Great Healer. / I would
willingly sell the bones of
Vogel here, if it would aid your
cause.

VOGEL: And I would give them
willingly.

CAM 2B NEXT

ON CAM 3B

170 2 B CLOSE 0/S 2S fav Davros KARA: You see how devoted we are?/ But you would get very little for him alive or dead. /

171 3 B CU Kara And I would be without a secretary.

172 2 B a/b o/s 2S Do you realise how hard it would be to replace him?/ Good secretary's

Drop in shot 173 3 B (Locked Off) / are very difficult to find.

174 2 B a/b CLOSE o/s 2S DAVROS: I do not wish to hear any more from your prattling tongue. /I want more money!
I cannot complete my research without it.

175 4 A CLOSE PROFILE 2S Vogel/Kara KARA: We'll do our best for you. I'm sure/Vogel can engage in a little creative accountancy on your behalf.

Kara keeps looking straight OUT R-L VOGEL: I already do, madam.
I am a past master at the double entry.

176 2 B a/b CLOSE o/s 2S KARA: Then you must make it triple. You heard what Davros said, he needs the money. /

Drop in shot 177 3 B L/A CLOSE o/s 2S fav Kara + hologram DAVROS: Do not call me by my name on an open channel! /

178 2 B a/b + Hologram KARA: I'm so sorry, Great Healer. Such is my enthusiasm for your cause my mouth often says what my mind wouldn't dare think. Please accept my apologies. /

Drop in shot 179 3 B L/A CLOSE o/s 2S fav Kara + hologram DAVROS: I would rather accept your money. / And soon!

See image diappear slowly fed up to CU Kara from pink image thru' screen to natural - she TURNS to Vogel (THE IMAGE ON THE SCREEN SNAPS OFF.

CAM 3B NEXT

ON CAM 3B

KARA CONTINUES TO
STARE AT THE BLANK
SCREEN FOR A MOMENT,
A JOYLESS SMILE
ON HER LIPS.

THAT TOO SNAPS
OFF AND HER
FEATURES HARDEN)

180 3 B (On her turn)
CLOSE PROFILE 2S
fav Vogel

Vogel moves off u/s
TIGHTEN to CLOSE $\frac{3}{4}$
PROFILE Kara

KARA: Has Orcini arrived? /

VOGEL: He has, madam.

KARA: Then show him in.

RECORDING BREAK

NOW DO DROP IN SHOTS BUT TURN DAVROS'S HEAD
BACK TO CAMERA AGAINST BLACKS

39

- 1/49 -

NO MAKE-UP FOR EXTRAS

VT SPLIT FEED TO CAM 5
AS H/A SHOT FOR SCREEN IN DAVROS' SET.

BLACK FLOATERS A/B SET TO MAKE PREP. ROOM

1 B/C

3B, 5B, 2D

16. INT. NEW CATACOMB (COMPUTER AREA)

122 1 B (Pushed in)
MS doors - they open.

TRACK BACK L with
Tasambeker & trolley
+ attendant. PAN them R
to prep room. Tasambeker
opens door - other
attendants enter & gather
round trolley

(TASAMBEKER,
ASSISTED BY AN
ATTENDANT ARRIVE
PUSHING A TROLLEY
ON WHICH IS THE
COVERED BODY OF THE
GUARD KILLED
EARLIER.

123 2 D (Thru' prep room door)
Group shot fav. Jobel

Tasambeker TURNS to Jobel

He moves fwd to body L of F

Q Jobel + Cut to 2D

OTHER ATTENDENTS
GATHER AND SOON
THERE IS A BUZZ OF
EXCITED CONVERSATION. /

A NEARBY DOOR IS
THROWN OPEN AND
JOBEL EMERGES
WEARING A HEAVY
RUBBER APRON
AND RUBBER GLOVES)

124 1 B

CLOSE o/s 2S
fav Tasambeker R of F

JOBEL: If you wish to gossip,
there is a rest room provided,
you know. /

125 3 B

CU Jobel

TASAMBEKER: I'm sorry, Mr. Jobel. /

126 1 B

a/b o/s 2S

JOBEL: I should have guessed you'd
be here. /

127 2 D

CLOSE o/s 2S fav.
Jobel L of F

TASAMBEKER: An attendant has been
murdered. /

JOBEL: It's a pity it couldn't
have been you. (cont...)

She TURNS

(TASAMBEKER LOOKS
VERY HURT)

CAM 1C NEXT

ON CAM 2D

128 1 C JOBEL: (cont) Oh, I wish you'd get used to my sense of humour. /
CLOSE o/s 2S fav. Tasambeker

129 2 D TASAMBEKER: I'm sorry, Mr. Jobel. /
Close o/s 2S fav Jobel
JOBEL: Why are you taking him to my preparation room. It's not the mortuary. /

130 1 C TASAMBEKER: He's badly damaged. He'll require cosmetic embalming before we return him to his planet for perpetual instatement. /
CU Tasambeker

131 3 B JOBEL: Don't you ever listen. I have the president's wife in here and I can tell you she's more active now than she ever was when alive. /
CU Jobel
Jobel indicates to hall then back to her

132 1 C TASAMBEKER: I'm sorry, Mr. Jobel. /
CU Tasambeker

133 2 D JOBEL: I wish you'd stop apologising all the time.
Close o/s 2S fav Jobel
TASAMBEKER: (INNOCENTLY) Sorry, Mr. Jobel.

(JOBEL SCOWLS)

134 1 C JOBEL: I haven't got time to deal with him. /
Close o/s 2S fav
Tasambeker
She moves Closer to him
TASAMBEKER: Perhaps I could. I am a third year student. And I have studied your methods very closely. /

135 3 B JOBEL: The way you get under my feet, I sometimes think too closely.
CU Jobel
Take his MOVE u/s a pace & make 2S with Tasambeker R of F
(cont...)
CAM 1 adjust 2S fast placing Tasambeker L of F

Drop in shot

(JOBEL PULLS BACK
THE COVER OF THE
DEAD ATTENDENT.)

136 3 B (other side of trolley)
1/a 2S Body/Jobel
He looks down to body

JOBEL: (cont) He certainly is
in a mess.

Jobel TURNS back
to Tasambeker

(LOOKS AT
TASAMBEKER)

137 1 C
M o/s Group shot
fav Tasambeker L of F

Well, I s'pose you can't make him
look any worse. /

TASAMBEKER: Thank you, Mr. Jobel.

Jobel starts to move
fwd CRAB R placing
him L of F.
Tasambeker moves off
to prep room with
trolley.

JOBEL: Now get him away from here.

TASAMBEKER: Certainly Mr. Jobel.
And thank you.

(JOBEL TURNS TO GO BACK INTO HIS ROOM)

138 2 D
Deep o/s 2S fav
Jobel L of F

JOBEL: Oh, / before you start hacking
him around, the Great Healter wants to
see you. /

See Tasambeker f/g R
+ trolley. She TURNS
back to him as Jobel
looks UP L of F

(LOOKS UP AT THE
SECURITY CAMERA AND
SAYS VERY LOUDLY:)

**** 139 5 B
H/A MS Jobel
looking up to CAM
He EXITS L

Although why I should be the
messenger boy, I do not know.

EXTRAS CHANGE
MAKE-UP

RECORDING BREAK

5B to 5C
1C to 1B
2D to 2A

NOW DO SHOT 136

1E, 2E

17. INT. DAVROS' LABORATORY.

**** 125 2 E

CLOSE o/s 2S fav screen

See on screen H/A Jobel

(CLOSE ON DAVROS)

looking at CAM then

TURN away - FREEZE

the picture

126 1 E

MS Davros

DAVROS: (MUTTERS) You are a
fool, Jobel./ I have offered
you the universe, but you
are content to play with the
bodies of the dead.

(MUCH LOUDER)

CRASH ZOOM IN
on "Number".

Soon you will join their number!

RECORDING BREAK

DRY ICE FX ON BODY

SWEAT FOR GRIGORY

6M, 3C, 2G

18. INT. NEW CATAcomb.

248 6 M

CLOSE UP PROFILE

Grigory R-L - see
fingers fiddle buttons
He sweats - he hears
noise & TURNS R

(THE DOOR OF
STENGOS' CELL IS
NOW OPEN. CLOUDS
OF CONDENSED CARBON
DIOXIDE BILLOW
FROM THE OPENING. /

DUB
DOOR CLICK

249 3 C

1/4 CLOSE 23 fav Grigory
Natasha f/g R - see doors
open Natasha X's F R-L
As body starts to come out
R-L

GRIGORY AND NATASHA
GROPE AROUND IN
THE FOG FOR
STENGOS'S BODY.

THEY FIND WHAT THEY
ARE LOOKING FOR
AND PULL OUT A
SLIDING TRAY
WITH AN ALUMINIUM
FOIL WRAPPED BODY
ON IT) /

250 2 G

TIGHT LOW LEVEL of body
Slowly MOVING OUT + dry ice

FX

GRIGORY: You were wrong. The
body's here!

See Natasha/Grigory lean
over body in PROFILE

NATASHA: Unwrap it.

251 3 C

1/4 CLOSE 35
body f/g + Dry Ice FX
Natasha/Grigory b/g

He starts to unzip bag

GRIGORY: As you wish. /

(HE FIDDLING WITH
ONE OF THE TUBES
ATTACHED TO THE
BODY)

CAM 6N NEXT

Why do I allow myself to get involved
in such lunatic situations.

ON CAM 3C

(AS GIRGORY WORKS,
HE ACCIDENTLY KNOCKS
THE BODY, WHICH
WOBBLES.

GRIGORY AND NATASHA
EXCHANGE A CONFUSED
GLANCE.

The body rolls

GRIGORY PRODES
THE BODY AGAIN.
THIS TIME IT
NEARLY SLIDES
FROM ITS REST.

Grigory unzips it
Natasha TURNS to him
they TURN violently

QUICKLY GRIGORY
REMOVES THE FOIL
FROM AROUND THE
FACE AND WE SEE
THAT IT IS A
DUMMY)

NATASHA: They have taken him!

TAKIS: (O.O.V.) Hold it!

CRANE UP FAST
to DEEP o/s Group Shot
fav 2 Guards + Takis/Lilt

(GRIGORY AND NATASHA
TURN TOWARDS THE
SOURCE OF THE VOICE.
FROM THEIR P.O.V.
WE SEE TAKIS,
LILT AND THE
TWO ATTENDANTS AT
THE FAR END OF
THE CATACOMB) /

Drop 252 6 N
in shot L/A CLOSE 4S
2 Guards f/g
Takis/Lilt b/g
253 6 N
MID O/S Group shot
fav Natasha/Grigory
See gun drop

Throw down the gun. /

(NATASHA OBEYS)

Now raise your hands. (cont...)

1/ - 47A -

74

ON CAM 6N

254 2 G (ON THE GRENADE
CLOSE ON Natasha's hand CLIPPED TO THE
with grenade - she BELT IN THE SMALL
slowly RAISES her hand OF NATASHA'S BACK.

255 3 C
a/b 3S NATASHA: Down!
She throws grenade
& PULLS Grigory DOWN
under trolley.
CRANE DOWN with them

RECORDING BREAK

76
- 1/52A -

AREA C

259 6 N / 18A: INT. NEW CATACOMBS
LS Corridor -
Natasha/Grigory run up
to CAM & BLACK OUT F NATASHA AND GRIGORY
/Run on/
260 6 N /
LS Corridor
Artist turned round
start BLACK F - their
bodies run away from us

RECORDING BREAK

STRIKE FLOATERS C + D + E

68

WS Thru' dead trees
See Doc + Peri on move
along wall L - R

69

H/A looking along
top of wall

70

(On track + Arm) /
o/s 2S fav Peri
Peri L of F, Doc f/g R
in profile - CRAB R
as Peri leans against
wall placing Doc on L of F

71

CU Doctor - eyeline L-R

72

CU Peri - eyeline R-L

73

Doc TURNS in circle
looking in all directions
CRAB L with him to
REV o/s 2S

TELECINE 6:

Ext. A long white wall. DAY

PERI: No door.

THE DOCTOR: This is ridiculous!

PERI: I told you we should have
come by Tardis.

THE DOCTOR: There must be a door!
Without a door, there can't be a
letter box. No letter box, no
post.

PERI: Your logic is impeccable,
but for one thing: most of the
people in there are dead. /

THE DOCTOR: Resting, in suspended
animation, Peri, not dead. There
is a difference. /

PERI: Maybe. But it still
doesn't alter the fact there isn't
a door. /

THE DOCTOR: Oh, well. There's
nothing else left to do.

PERI: (EAGERLY) Go back.

THE DOCTOR: Certainly not. (HE
CUPS HIS HANDS) We go over the
top.

He bends to cup hands.

PERI: You're joking.

THE DOCTOR: How do you think I feel? I'm a seven hundred year old Time Lord. There's not much dignity in going over a wall like a boy into an orchard on a scrumping spree.

She climbs up
CRAB R and go L/A
to see her begin to
climb up

PERI: Oh, very well.

(INSERTS HER FOOT INTO
THE DOCTOR'S HANDS)

74

H/A o/s 2S fav. Doc

PERI: But don't drop me. /

75

L/A as for 75

THE DOCTOR: The amount you weigh.
I'll be lucky if I can lift you. /

PERI: Just watch it, porky.

(THE DOCTOR'S CUPPED
HANDS ARE RESTING ON
THE AREA OF HIS THIGH
WHERE HIS TROUSER
POCKET IS.)

PERI PUSHES DOWN ON
THE DOCTOR'S HANDS AND
THERE IS A TERRIBLE
CRUNCHING SOUND /

76

H/A CU Doc's reaction
to the Doc. (His expression
indicates something terrible
has happened.)

ON THE DOCTOR: HIS
EXPRESSION INDICATES
SOMETHING TERRIBLE
HAS HAPPENED)

- 1/54A -

3A

1 3 A / 19A. OLD CATACOMBS
L/A M2S Nat/Grigory

Door opens - they
ENTER

GRIGORY: There's no future down
there. That way only takes us
deeper underground.

NATASHA: You should have studied
your map a little closer.

They start CREEPING
DOWN steps

GRIGORY: I stayed up all night
studying it. The lack of
alternative exits depressed me
no end.

TRACK BACK with them
down corridor then
PAN them L-R

NATASHA: If you had studied
with a clearer mind, you would
have noticed there is a service
lift to each level.

Let them walk away
from us

GRIGORY: Is there?

NATASHA: Come on.

(CONFUSED, GRIGORY
FOLLOWS)

RECORDING BREAK

- 1/54A -

3 3 A (Pulled back)
LS Corridor
Dalek + Guards +
Body move up corridor
4 4 A (Thru' trap)
TIGHT PROFILE 2S
Nat/Grigory - See
Dalek + Group
pass R-L

21: OLD CATACOMB: INT

/RUN ON 4 REPOS to B/

GRIGORY: We could try another
level.

DUB
LIFT
NOISE

NATASHA: There isn't time. I
must make contact with the others.

**** 5 4 B
LS Corridor - See
Dalek + Guard go round
corner - Nat/Grigory
OUT u/s L

CRANE DOWN to CLOSE 2S

PAN Natasha L as she
gets out laser + Fires

/RUN ON **** Tape to Tape

(SHE MOVES BACK ALONG
THE CATACOMB UNTIL
THEY REACH A DOOR
RECESSED INTO THE
ROCK.

DOORS
OPEN

NATASHA EXAMINES
THE DOOR OPENING
MECHANISM, TENSES
HERSELF, BLASTER
AT THE READY, HITS
THE DOOR OPENING
MECHANISM AND
ENTERS)



****6 3 B
o/s 2S fav door

See lazer FX on door
They move fwd

**** 7 5 A
H/A WS Incubation room
See Grigory/Natasga enter R
& slowly begin to move L

RECORDING BREAK 4 to VLAD

PAGE 60 DELETED

2E, 1E

**** 127 2 E / 23. INT. DAVROS' LABORATORY
o/s 2S fav screen
Davros R of F
+ Attendant - See
H/A shot of Nat/Grig
ENTER Incubation room (ON A MONITOR SCREEN
WE SEE A HIGH WIDE SHOT
OF THE INCUBATION ROOM
AS FROM THE P.O.V. OF
THE SECURITY CAMERA.
NATASHA AND GRIGORY
ENTER)
128 1 E /
BCU Davros' Mouth
smirks DAVROS: Inform Takis.

RUN ON

5A, 1A, 2A

8 5 A / 24. INT. INCUBATION ROOM.
H/A 2S Nat/Grig

They MOVE L - PAN
them L behind pillar

(ALONG ONE WALL ARE
A SERIES OF GLASS
INCUBATORS CONTAINING
HUMAN BRAINS IN
VARIOUS FORMS OF
MUTATION.

IN A CORNER OF THE
ROOM IS A WHITE
DALEK COVERED IN
A THIN, BLUE MEMBRANE.

9 1 A
L/A CLOSE 2S Grig/Nat
Grigory MOVES FWD 1st
see him through case
of brains - CRAB R as
he looks at the 1st brain
then moves to the 4th
one

WHATEVER, THE IMPRESSION
SHOULD BE THAT THE
DALEK ARE ORGANIC
AND IN A STARE OF
GROWTH. /

NATASHA SCANS THE
ROOM WHILE GRIGORY
LOOKS AT THE BRAINS)

GRIGORY: Reminds me of when
I was at medical school.

CRAB R placing Natasha
f/g R + Grigory with
brains b/g L

See Natasha get receiver
out of pocket

CAM 2A NEXT

NATASHA: It's gruesome.
(cont ...)

(SHE REMOVES HER PACK,
OPENS IT AND TAKES
OUT A TRANSCEIVER)

ON CAM 1A

Grigory fwd
CRAB to make PROFILE
2S fav Grigory

NATASHA: (cont) Are they human brains?

GRIGORY: (INDICATES RADIO) Do you think that thing will work down here?

NATASHA: I can only try. I must make contact with the others.

(GRIGORY MOVES ALONG THE INCUBATORS)

GRIGORY: We're not going to get out of here alive, are we?

NATASHA: (FIDDLING WITH RADIO) I don't know.

GRIGORY: I have this terrible fear I'll die begging for mercy.

NATASHA:
Pride isn't important at the moment of death.

(IN ANGER GRIGORY SLAMS THE DOOR OF THE METAL BOX)

GRIGORY: It is to me
They won't torture us, will they?

NATASHA: You're becoming morbid.

Grigory looks nervously around to the left

GRIGORY: Instant death doesn't bother me. It's the long, lingering kind I'm worried about. You forget I'm a doctor. When they slice me open, I'll know the name and function of each organ that plops out.

CAM 2A NEXT

ON CAM 1A

Grigory moves OUT
of shot L - TIGHTEN
to CU Natasha

NATASHA: At least you won't die
in ignorance.

10 2 A

CU Grigory
have blurred blue f/g
top of membrane- Grigory
moving fwd horrified

11 5 A

MID o/s 2S fav Dalek

See face inside - eyes
closed - Grigory moves
into R of shot & stops

(THE DOOR OF THE BOX
SLIDES OPEN. INSIDE
WE SEE THE SEVERED
HEAD OF STENGOS,
STANDING ON THE STUMP
OF ITS NECK. THE
EYES ARE CLOSED, AND
THE LIMB APPEARS
DEAD.

12 2 A

a/b CU Grigory

GRIGORY STARES AT
THE HEAD) /

13 5 A

CU Head of Stengos
Eyes open on Grigory

GRIGORY: You're right, this place
is gruesome. /

14 2 A

CU Grigory - See
Natasha enter L of F to
TIGHT 2S - she looks
horrified

NATASHA: (O.O.V.) Now what?

(ON HEARING NATASHA'S
VOICE STENGOS' EYES
OPEN)

15 5 A

CU Head

GRIGORY: A complete head. /

16 2 A

BC2S Nat/Grigory

Natasha does not
move an inch

STENGOS: Natasha?/ (cont ...)

(THE VOICE IS VERY
BREATHY AS STENGOS
ATTEMPTS TO SUCK
AIR THROUGH HIS
SEVERED WINDPIPE)

CAM 5A NEXT

ON CAM 2A

STENGOS: (cont) Natasha?

GRIGORY: He knows you.

(NATASHA CROSSES TO
THE BOX AND LOOKS IN)

NATASHA: (WITH GREAT DIFFICULTY)
He's my father. /

17 5 A

BCU Head

STENGOS: Natasha.

RUN ON

CAM 5A NEXT

Costume - Rocker

ON CAM 4A

3A, 4A

47 3 A
MCU D.J.

25. INT. D.J.'S STUDIO.

/Dub/
Music Rock 'N
Roll

(THE MONITORS ARE
BACK TO USUAL.)

**** 48 4 A
o/s 2S fav. screen

3 pictures on screen
a) Main rec. Empty
b) going up chambers
c) corridor of chambers

49 3 A
MCU D.J.

D.J.: (INTO MIC) Now listen you guys, I don't wish to alarm you, but there are some pretty weird things going on out here. As you know, there are "snatchers" in the complex. But it gets creepier when the word is that the snatchers have been out-snatched! If any of you guys are able, lock your caskets from the inside, snap those bolts now. Otherwise you could be on the outside going who knows where.

Drift in gently to CU D.J.

RECORDING BREAK

D.J to change to
Zoot suit

1E, 2E

26. INT. DAVROS' LABORATORY.

**** 129 2 E
CLOSE o/s 2S
fav screen (CLOSE ON DAVROS)
See CU DJ on screen
laughing
130 1 E
CU Davros DAVROS: (MUTTERS) Suddenly /
everyone sees and knows too
much.

RECORDING BREAK
END OF RECORDING DAY ONE

IF TIME DO:-

Ep1 Sc 39
Ep2 Sc 1
Ep 2 Sc 6
Ep2 Sc 21
Ep2 Sc 23
Ep2 Sc 27
Ep2 Sc 30

5A, 2A

18 5 A / 27. INT. INCUBATION ROOM.
L/A MCU Stengos
See a bit of
Grigory's waist f/g R STENGOS: My mind has been
conditioned to serve only one
master. /

19 2 A / BC2S Nat/Grigory NATASHA: So you keep saying.
But who is this person. /

20 5 A / a/b L/A MCU Stengos STENGOS: I can't remember.

21 2 A / CU Natasha NATASHA: Why not? / You
remembered who I am. /

22 5 A / a/b L/A MCU Stengos STENGOS: You are my daughter.
Why should I forget that ...?
(EYES TURN TO GREGORY) Who is
this with you? /

23 2 A / BC2S Nat/Grigory NATASHA: A friend. Why have they
done this to you? /

24 5 A / MS Dalek + Stengos STENGOS: I am to become a
Dalek. / We are all to become
Daleks. /

25 2 A / a/b BC2S Nat/Grigory /

26 5 A / CU Stengos /

CAM 2A NEXT

ON CAM 5A

Start gently drifting
in to end in BCU Stengos

27 2 A
BC2S Nat/Grigory

STENGOS: (ALMOST AS A DALEK)
We are to serve the new order.
We are to become the supreme
beings ... (THEN LIKE ANOTHER
PERSON) Help me, Natasha. /

(NATASHA TURNS TO
GREGORY AND FOR
THE FIRST AND LAST
TIME SHE ALLOWS A
LITTLE EMOTION TO
BREAK THROUGH)

28. 5 A
CU - still drift into
BCU Stengos

NATASHA: What can I do? /

29 2 A
a/b BC2S Nat/Grig

30 5 A
a/b BCU Stengos

31 2 A
A/B BC2S Nat/Grig

STENGOS: (AS A DALEK) We must
multiply. The seed of the
Daleks must be supreme. / We
must conquer and destroy all
those who resist the power of
the Daleks ... (ANOTHER VOICE)
Kill me, child. /

32 5 A
a/b still drifting
into BCU Stengos

NATASHA: I can't. /

33 2 A
a/b BC2S Nat/Grig

34 5 A
BCU by end of speech

35 2 A
2S Nat/Grig perplexed
Grig prepares to use
his rifle

STENGOS: (AS A DALEK) It is
our duty to eradicate those
who would wish to pollute/the
purity of the Dalek race ... /
(ANOTHER VOICE) If you've
ever loved me, Natasha, kill me. /
Kill me.

GREGORY: Let me do it.

36 5 A
BCU Stengos

NATASHA: No ... /

STENGOS: (DALEK VOICE) It is vital
that the Daleks are supreme in all
things. /

***** 37 2 A
a/b BC2S Nat/Grig
Tape to See Nat suddenly raise
Tape blaster & fire

(SUDDENLY/NATASHA

38 5 A
BCU Stengos

POINTS HER BLASTOR

***** 39 2 A
Tape to a/b 2S Natasha firing
Tape

AT THE HEAD/OF

STENGOS AND FIRES.

- 1/70 -

**** 40 5 A /
MS Dalek + Head explode
Tape to + CU after a beat to
Tape see Head melting

/Run on/

41 2 A THE CASE AND HEAD
C2S Nat/Grig EXPLODE. /
She is still firing
horrified + emotional
she takes off to door NATASHA TAKES OUT
ANOTHER POWER PACK,
INSERTS IT INTO THE
BLASTOR AND CROSSES
TO THE DOOR.

Grig runs off
looking back to Dalek

NATASHA: I need to get out of
here.

42 5 A (GRIGORY NODS, PICKS
MS Dalek UP THE RADIO AND
JOINS HER. /
43 1 A THEY THEN ENTER.)
CU Head /

/RUN ON/

ONTO NEXT SCENE

3B, 1B, 4BVLAD

5 guns - 1 for
Lilt

44 3 B / 28. INT. OLD CATACOMB.

TIGHT H/A o/s Group
shot fav door

See Guards f/g -
guns pointed to door

Natasha OUT - she stops
dead - Grigory joins her

They both Look R

(AT ONE END OF THE
CORRIDOR STANDS
TAKIS FLANKED BY
4 ATTENDENTS WHO
HAVE RIFLES
LEVELLED READY TO
FIRE)

4 Guards
A/B/C/D

TAKIS: (OOV) Going somewhere?

45 1 B (On turn)

(NATASHA AND GREGORY
TURN TO FACE TAKIS. /

TIGHT PROFILE Group shot
fav Takis/Lilt - See
Guard f/g R, Takis CENTRE
Nat/Grigory L

See Guard's guns R of F
Lilt in from L of F &
butts Natasha with gun
She drops to floor - Lilt
points his gun into Grig's
ribs - he goes down

AS THEY DO, LILT
STEPS UP BEHIND
THEM AND SAVAGELY
JABS THE BUTT OF
HIS GUN INTO
NATASHA'S BACK.

AS SHE GOES DOWN,
LILT JABS AT GREGORY
WHO JOINS HIS FRIEND
ON THE FLOOR. /

46 3 B

Low Level thru' legs
See Nat/Grig on floor
See Lilt into shot with
his knife & PULL Natasha
Head up

LILT ABANDONS HIS
GUN AND TAKES OUT
A KNIFE.

AS HE DOES, HE
SAVAGELY KICKS
NATASHA) /

47 1 B

CU Takis

Enough!

48 3 B

(BUT LILT GOES
ON KICKING) /

Lilt pulls Natasha up to her
feet PED UP to o/s 3S
with Takis

LILT: What about those she's killed.
(cont ...)

ON CAM. 3B

(LILT FINGERS THE
BLADE OF HIS KNIFE)

49 1 B CLOSE o/s 3S Fav Takis
/Run on/

50 4 B (VLAD) CLOSE 3S Lilt/Natasha/
Takis - see Lilt +
Takis look at each other
Lilt drops Natasha -
She goes out bottom of F
Lilt looking at Takis a
beat - then throws knife
hard to ground L-R
/RUN ON SET UP KNIFE/

51 1 B CU Hand + Knife shuddering
in ground

52 4 B LOW LEVEL Natasha/Grigory
CLOSE 2S

See Grigory f/g R Large +
hands on floor - Natasha
slumped close behind him
knife in between Grig's
fingers.

Grigory looks amazed at knife
& looks to Natasha - she looks
all in

Legs move in to
pull them up

TAKIS: (OOV) Take them.

RECORDING BREAK CLEAR 4 ON VLAD to PED 1 to C

2B, 1B, 4A, 3B

200 2 B /
M4S Kara f/g R 29. INT. KARA'S OFFICE.
Vogel backing in
Orcini/Bostock
to follow (THE GRAND MASTER
ORCINI IS TALL,
SLIM AND FIT.

HE IS IN HIS MID-
FORTIES WITH A
SHOCK OF WHITE
HAIR. HE IS DRESSED
IN A SIMPLE, BLACK
TUNIC.

BOSTOCK, HIS ASSISTANT
ECHOES THE GRAND
MASTER IN DRESS -
BUT WHEREAS ORCINI
IS A NEAT, ALMOST
DAPPER MAN, BOSTOCK,
IS DIRTY AND UNTIDY.
HE ALSO HAS THE
UNPLEASANT HABIT
OF SNIFFING THAN
CUFFING HIS NOSE
WHEN HE BECOMES
EXCITED.

VOGEL LEADS ORCINI
AND BOSTOCK INTO
THE ROOM.

KARA, WHO IS SEATED
BEHIND HER DESK,
RISES AND SMILES.

Kara TURNS to Group ALTHOUGH SHE HAS
NEVER MET ORCINI
BEFORE, SHE GREETS
HIM LIKE HER OLDEST
FRIEND) /

201 1 B (On turn) (OOV)

MCU Kara KARA: My dear, Orcini. / (cont ...)

202 2 B (CRABBED L) a/b M4S
CRAB R HOLD 4S
fav Orcini (SHE EXTENDS HER HAND,
IT AND GIVES HER A
SMALL NOD OF THE HEAD.

/4 PULLS OUT FOR 2 to CRAB R/

ON CAM 2B

HE DOESN'T LIKE
BEING TOUCHED. BUT
NEITHER DOES KARA
LIKE THE REJECTION,
BUT DECIDES TO SAY
NOTHING.

KARA CONTINUES, HER
MANNER EVEN MORE
BRITTLE AND PHONEY
THAN BEFORE)

KARA: (cont) I would have
greeted you on your arrival, but
a small crisis in the process
department diverted me./ My
sincerest apologies.

203 1 B
CLOSE O/S 3S fav
Vogel/Kara - Kara/Vogel
react

204 4 A
MCU Orcini

ORCINI: It is rare for someone
of my profession to meet a
client on their home territory.
Assassins, like debt collectors,
are rarely welcome. And when
we are allowed onto the premises,
it is usually through the side
door.

205 1 B
CLOSE o/s 3S fav
Vogel/Kara

KARA: (TO VOGEL) He is a
philosopher. How charming.

VOGEL: I sensed it at once,
madam.

206 4 A
CLOSE o/s 4S fav Bostock

KARA: (TO ORCINI) I think we
shall get on very well. /

ORCINI: This is Bostock, my
squire.

Bostock leans fwd
& shakes her hand
she moves away d/s

CRAB L to HOLD 4S

(BOSTOCK LEERS AND
STEPS FORWARD
ALMOST GRABBING
KARA'S HAND)

BOSTOCK: Lady.

CAM 2B NEXT

ON CAM 4A

(BOSTOCK KISSES
KARA'S HAND.)

AS HE DOES KARA
MAKES AN ALMOST
INVOLUNTARY
MOVEMENT TO PULL
AWAY.

DOWNDOWN OF BOSTOCK
IS NOT A VERY
PLEASANT PLACE TO
BE.

207 2 B
CLOSE o/s 2S fav Orcini

ORCINI: I'm afraid the only
philosophy practised by
Bostock is to do as little
about his personal hygiene
as possible. /

208 1 B
CU Kara

209 4 A(On move)
CLOSE O/S 4S fav Orcini
Orcini moves fwd
CRAB L to Medium PROFILE
3S Orcini L
Kara R
Vogel b/g CENTRE

KARA: (SMILES) And why not? /
The odour of nature has charms
all its own.

BOSTOCK: My very sentiments,
lady.

ORCINI: He may smell like
rotting flesh, but he is an
excellent squire. .

(BOSTOCK SNIFFS,
THEN CUFFS HIS
NOSE)

CAM 1B NEXT

ON CAM 4A

KARA: Indeed.

VOGEL: Gentlemen be seated.

210 1 B ORCINI: We prefer to stand. /
CLOSE o/s 2S fav Kara

KARA: Of course. How foolish of me. As men of action, you must be like coiled springs, alert, ready to pounce. /

211 2 B ORCINI: Nothing so romantic.

I have an artificial leg with a faulty hydraulic valve. When seated, the valve is inclined to jam. /

212 3 B VOGEL: Perhaps you would like one of our engineers to repair it for you. /

213 2 B a/b close o/s 2S

ORCINI: I prefer the inconvenience. It is a constant reminder of my mortality. It helps keep my mind alert. /

214 3 B CLOSE o/s 2S fav Kara

KARA: Oh, Vogel, we have a master craftsman here! I feel humbled in his presence. / (TO ORCINI) No wonder your reputation is like a fanfare across the galaxy.

215 4 A (On turn to Orcini)
CLOSE PROFILE 3S
Orcini/Kara CLOSE L f/g
Bostock MOVES fwd to
make CLOSE 4S
Orcini breaks L
CRAB L with him
keeping him L of F
Kara b/g R

ORCINI: I take little joy from my work. That I leave to Bostock. (cont ...)

(BOSTOCK NODS
VIGOROUSLY)

CAM 2B NEXT

Kara moves off R
to go round desk

ORSINI (CONT) I prefer the contemplative life ... (REFLECTIVELY) But that isn't always possible ... So to cleanse my conscience, I give the fee I receive for my work to charity.

216 2 B
MS Orcini - Kara's body WIPES F L-R to REVEAL him

KARA: Such commitment. / You are indeed the man for our cause.

217 4 A
o/s 3S fav Vogel/Kara
Vogel Picks up samples & offers it to Orcini

(VOGEL OFFERS SAMPLES)

Orcini moves fwd to take it

As you must know, my factories are dedicated to producing a high protein concentrate. This we sell to developing planets at such a ridiculously low price, it embarrasses and frustrates my accountants. /

218 2 B
o/s 4S fav Orcini/Bostock

Orcini reacts to Bostock

ORCINI: I am aware that your product has eliminated famine from the galaxy.

BOSTOCK: It tastes horrible though.

219 4 A
PROFILE 2S Vogel/Kara

VOGEL: That, our scientists are working to improve. /

KARA: Indeed. As everything we do here is to improve the quality of life for others.

220 3 B
CU Kara

VOGEL: If only we could be left to get on with our work, madam. /

221 4 A
o/s 3S fav Vogel/Kara
Vogel throws up picture
Orcini TURNS to Picture

KARA: I know ... as in any paradise, my dear Orcini, there is always a serpent. /

VOGEL: And our malignancy
is a particularly vile one. /

**** 222 2 B (Locked off)
o/s 4S (for hologram)
Hologram appears - Space
in CENTRE for Hologram

(KARA SNAPS UP A
STILL SHOT OF
THE HEAD OF
DAVROS IN HIS LIFE
SUPPORT TANK)

223 1 B He calls himself the Great Healer. /

MCU Orcini
Orcini TURNS to look

224 2 B ORCINI: I've heard of him. /

a/b o/s 4S
Bostock moves u/s round
the hologram - Orcini
moves u/s

VOGEL: A pretentious title
for a decidedly evil man.

BOSTOCK: There's not much of
him.

225 3 B (SNIFFS AND CUFFS) /
CU Kara

KARA: Nevertheless he holds
this planet in a grip of fear.
He bleeds my factory dry
with his constant demands for
money. /

226 4 A
CLOSE 2S Orcini/Bostock

(ORCINI STARES AT
THE FACE OF
DAVROS)

227 3 B ORCINI: His countenance is
familiar. /
CU Kara

KARA: Then let me put a name
to it - Davros. /

**** 228 2 B
o/s 4S fav Hologram
Vogel switches off
machine - Hologram
goes after Orcini says
"Davros"

(A SMALL SMILE
FLICKERS ACROSS
THE LIPS OF
ORCINI)

- 1/80 -

ON CAM 2B

Vogel switches off
Hologram

ORCINI: (TO BOSTOCK) Davros! Do
you know of him?

229 1 B
CLOSE 2S Vogel/Kara

BOSTOCK: (GLEEFULLY) Oh, yes,
Master. /

KARA: He sits like a spider
at the heart of our planet
using the money he extorts
from us to rebuild his
disgusting

230 3 B
CLOSE 2S Orcini/Bostock

VOGEL: Creatures of hate.

KARA : }
VOGEL: } Daleks. /

ORCINI: (SAVOURING THE THOUGHT)
Fascinating.

(BOSTOCK SNIFFS
AND CUFFS)

BOSTOCK: What a kill Davros
would be, eh, master.

Orcini moves fwd
231 1 B
CU Kara

ORCINI: Just like the old days-
Bostock - a crusade against evil. /

232 2 B
CU Orcini

KARA: Destroy Davros and you
will become a legend in your
own life time. /

233 1 B
CU Kara

ORCINI: You've no idea how long
I have waited for a noble cause.
Once more to kill for honour
and glory. /

234 2 B
CLOSE 2S Orcini/Bostock

KARA: Will you do it? /

235 3 B
CLOSE 2S Vogel/Kara

ORCINI: Of course. /

RECORDING BREAK

AIRPORT

79 (Matte shot) /

TELECINE 9:

a) Ext. Rough Ground.
Day.

1 locked off shot
H/A road - station f/g

EMPTY FRAME

THE DOCTOR: (POINTS) There
you are ...

THEIR P.O.V.:

b) Ext. Tranquil
Repose. Day.
(Model Shot).

A series of futuristic
structures constitute,
the admin. buildings,
laboratories and
preparation rooms.

In front of the
buildings we can
see the "Garden of
Fond Memories".

(Obviously this should
reflect the location
used later in this
episode).

See Doctor and Peri enter
BOTTOM of F. They stop.

THE DOCTOR: (V.O.) Tranquil
Repose.

Not only should it
have a feeling of
peace and tranquility,
but also give the
impression it goes
on for miles.

The cryogenic chambers
that contain the "Resting
Ones" are underground.

c) Ext. Rough Ground
Day.

RESUME ON PERI.

80 (50' track) /
L/A MC2S TRACKING L-R
Station L b/g

They MOVE OFF

PERI: Tanquil Repose? That doesn't sound very alien.

THE DOCTOR: What did you expect?

PERI: I don't know. Something more ethereal ... But Tranquil Repose it's sort of ... yuk. The kind of name we'd come up with in the States.

THE DOCTOR: Your planet doesn't have a monopoly on bad taste.

PERI: I know that. It's just the way you've talked about your friend. I didn't expect to find him in a place with such a tacky name.

THE DOCTOR: To be perfectly honest, neither did I. Stengos wasn't the sort who would want his life artificially extended. Hanging around in the vain hope someone might discover a cure for the organic breakdown of his body is not him at all.

PERI: Now you tell me. (ANNOYED) I knew there was a reason we'd materialised in the middle of nowhere. Why didn't you tell me before?

THE DOCTOR: Simply being cautious.
Would you rather
I burdened you with what may
have turned out to be nothing
more than a piece of paranoid
speculation on my part?

PERI: But it wasn't.

THE DOCTOR: I know that now.
But when we first picked up
the news of Stengos' death,
I couldn't be certain.

PERI: Shouldn't we go back
for the Tardis? I'd feel
safer if we did.

THE DOCTOR : To arrive in the Tardis would
attract too much attention.
I prefer to slip in unnoticed.

81 (Matte shot)
H/A Doctor + Peri
move away from us

DO A DIFFERENT HIGH ANGLE OF PERI AND DOCTOR ON THE MOVE
TOWARDS UP AS TOP A SHOT AS POSSIBLE FOR THE NEXT SCENE.

- a) MC2S
- b) As above but zooming into CU Peri

GO TO SCENE 21

1A, 2A

35 2 A
CU Jobel

31. INT. NEW CATACOMB. (Reception Hall) /

CRAB R with him SLOWLY
N.B Cover whole speech
on this shot

(THE DOOR TO
THE PREPARATION
ROOM IS OPEN.

SIX ATTENDANTS
ARE GATHERED
NEAR THE DOOR
AND ARE BEING
ADDRESSED BY
JOBEL)

/Run-on 2 Reposition/

JOBEL: This is a big day for
Tranquil Repose - and

I don't want anything to go wrong. The key word is respect. To you, the president's wife is a "stiff". To him, she is a loved one, having passed on to pastures finer and lusher than those she knew in life. Although the president has yet to arrive, the utmost decorum and good taste will be shown from this moment on. Black cotton gloves will be worn at all times.

36 1 A
o/s Group shot fav.
Attendant - Jobel in
PROFILE - SLOWLY CRAB L
with him

He stops & TURNS PROFILE
L - R

37 2 A (On turn)
LS File of attendants
R of F - Jobel u/s CENTRE
of F - see man f/g R
touch his nose

There will be no drinking, swearing or smoking of herbal mixture in the presence of the deceased /

....Are you picking your nose?

(FIVE ATTENDANTS TURN
TO STARE AT THE SIXTH,
WHO SHAKES HIS HEAD)

38 1 A
CU Jobel $\frac{3}{4}$ PROFILE

I should hope not ... (cont...)

(CONTINUES HIS
ADDRESS)

CAM 2A NEXT

ON CAM 1A

They all EXIT R + L

39

2 A
a/b LS

Attendants WIPE the FRAME R
+ L. Jobel stands
CENTRE of F

JOBEL: (cont) All necessary conversations will be conducted in a whisper. Anyone who chooses or inadvertently breaks any of the house rules between now and the presidents departure, will spend the next month scrubbing out the preparation room with a toothbrush. Understood?

Dismissed. /

(THERE IS A MURMUR
OF ACKNOWLEDGEMENT)

(THE ATTENDANTS
POUR INTO THE
PREPARATION ROOM)

RECORDING BREAK

4A, 2B, 3B, 1B

236 4 A / 33. INT. KARA'S OFFICE.
CLOSE PROFILE 2S
Vogel/Kara

Start on black box
See it picked up
PAN UP to PROFILE 2S

(A BLACK BOX,
THE SIZE OF
A HOUSE BRICK
IS ON THE TABLE
IN FRONT OF KARA.

ON THE LID OF
THE BOX IS A
DISPLAY SIMILAR
TO A CALCULATOR)

KARA: (OOV) Neat isn't it?

VOGEL: (OOV) Incredibly compact,
madam.

KARA: Exquisite craftsmanship.

VOGEL: Our engineers do such
wonderful work. /

237 2 B
CLOSE 2S Orcini/Bostock
Orcini moves fwd

BOSTOCK: (MUTTERS TO ORCINI)
They're like a double act.

238 3 B ORCINI: What does the box do? /
MCU Kara

239 4 A KARA: It's a one way transmitter. /
MC4S Orcini/Bostock f/g L
Vogel/Kara R

BOSTOCK: Bit big.

KARA: It has a necessary built in
booster. Davros' laboratory is
buried deep in the catacombs.

240 2 B VOGEL: Like the Speelsnape, he
hides his head under a rock and
pretends nothing can see him. /
MCU Bostock

ON CAM 2B

241 3 B
CLOSE o/s 2S fav Kara

BOSTOCK: Will that help us find Davros, or do you want a running commentary on what we're doing? /

(KARA UNFURLS A BRITTLE, FORCED SMILE)

242 2 B
CLOSE 2S Orcini/Bostock
React

243 3 B
a/b CLOSE o/s 2S /

See Orcini take the box

244 2 B
MCU Orcini
See box in F

245 4 B
CLOSE 4S

KARA: Even with Davros dead. Now he is not without followers. And like any disciples of a fanatic, they will not give up without a struggle. As you can see, the box has a series of buttons. I will give you a simple five digit sequence that will activate the transmitter. This you must do the moment you enter Davros's laboratory. The moment you strike the final button, a prerecorded signal will be transmitted. / I will then mobilise my own forces not only to eliminate Davros' agents here, but also to take over his base.

VOGEL: No message, no rebellion. And madam remains safe. /

ORCINI: What if the box is captured? /

VOGEL: (SHAKES HIS HEAD) If the transmitter is tampered with in any way, the circuitry containing the message simply melts away.

246 2 B
o/s 3S fav Orcini/Bostock

KARA: Our engineers have thought of everything. /

247 3 B
CLOSE o/s 3S fav Vogel/Kara

248 2 B
a/b o/s 3S /

BOSTOCK: Don't like it. There are too many safeguards. It's almost as though we're expected to be caught. /

CAM 3B NEXT

ON CAM 2B

See leg tapping

249 3 B

CU Kara

ORCINI: Bostock is a pessimist, a doubter of other peoples motives. As a rule, his instinct is infallible. In fact the only time I didn't listen to him ... (SLAPS ARTIFICIAL LEG) ... I received this. /

250 2 B

CU Orcini

251 3 B

CU Kara

252 2 B

CU Orcini

KARA: My dear Orcini, if we had any doubts concerning your skill, do you really think we would be having this conversation. Your reputation is legend. It is said you only have to breathe on a victim and he is dead. /

253 3 B

CLOSE o/s 3S

fav Vogel/Kara

ORCINI: I never believe any of the foolish things I hear about myself. I am only too aware of my own mortality. As you should be of yours. /

254 2 B

CLOSE o/s 3S fav

Orcini/Bostock

KARA: Of course. Of course. But you must appreciate the safety features of the box are a mere precaution. No-one expects you to fail. I would have too much to lose if you did. /

/3 CRAB R FAST to 4's POS/

BOSTOCK: Makes sense.

Drift into

CU Orcini

255 4 A

CU flick knife opens

256 3 B

CLOSE FRONTAL 4S

257 1 B

CU Kara

ORCINI: Yes. Understand that should at any stage I smell treachery, the skill I shall use against Davros will be turned against you. /

CAM 2B NEXT

ON CAM 1B

(KARA'S FACE
HARDENS)

258 2 B CU Orcini KARA: Of course. /

259 4 A CU Bostock ORCINI: Good, I undertake this mission
for only one reason: the honour
of killing Davros. /

260 3 B CLOSE FRONTAL 4S
See maps offered BOSTOCK: I shall need charts
showing his precise location /

VOGEL: They are prepared.

BOSTOCK: We shall also need
transport.

VOGEL: Also arranged.

261 2 B CLOSE 2S Orcini/Bostock VOGEL: But for obvious reasons
it can only take you to the edge
of Davros' scanners. /

/3+4 CLEAR FAST FOR 2/ ORCINI: A walk'll do us good.

(ORCINI PICKS
UP THE BLACK
BOX)

262 1 B CLOSE o/s 3S fav
Vogel/Kara ORCINI: You will not hear from me
again, except the signal from this. /

CAM 2B NEXT

ON CAM 1B

(HOLDS UP BOX)

263 2 B KARA: (SMILES BROADLY) Of which we shall wait in eager anticipation. /
CLOSE o/s 3S
Fav Orcini/Bostock

Orcini nods & moves
off u/s
CRAB L to HOLD 4S
he stops KARA: Orcini. /
264 1 B
CU Kara in PROFILE

I haven't told you the sequence
yet. /
265 2 B a/b CLOSE o/s 3S
Orcini looks humble
& moves fwd to tight
Frontal 4S

RECORDING BREAK

2A, 1C, 3A

266 2 A / 34: INT. DAVROS' LABORATORY
M2S Tasambeker/Attendant
entering
She stands nervously
& waits
Attendant moves off R
(TASAMBEKER IS
SHOWN IN BY
ATTENDANT)

267 1 C /
o/s 3S Fav Davros/Dalek
See Dalek move fwd

268 3 A /
CLOSE PROFILE 2S
Tasambeker/Dalek

269 1 C TASAMBEKER: The Great Healer sent
for me. /
o/s 3S fav Davros
See Davros b/g
between Tasam/Dalek

270 2 A DAVROS: Yes, child. / I have been
CU Tasambeker reacts watching your progress this last
271 1 C few months ... and I am pleased with
a/b o/s 3S what I see. /
272 2 A MS Tasambeker

273 3 A TASAMBEKER: Thank you, Great Healer. /
MCU Davros

274 2 A DAVROS: You have a good attitude
MCU Tasambeker to your work and you have a
pleasing personality. /

275 3 A (TASAMBEKER LOOKS
a/b MCU Davros AWKWARD) /

276 2 A Who is your head of department? /
a/b MCU Tasambeker

TASAMBEKER: Mr Jobel.

276 2 A DAVROS: Of course. / I will speak
a/b MCU Tasambeker to him. Tell him, if you're
277 3 A agreeable of course, / that I would
a/b MCU Davros like you transferred to my personal
staff. /

She is amazed

TASAMBEKER: I would be delighted
and honoured. /

CAM 3A NEXT

ON CAM 3A

278 3 A CU Davros DAVROS: Good. / You will find the work very different from that you have been used to, but I'm sure you will not find it unrewarding. /

279 2 A CU Tasambeker

280 3 A CU Davros TASAMBEKER: I am always willing to learn. /

He TURNS away

281 2 A MS Tasambeker DAVROS: Please me, and I can offer you the universe. /

282 1 C (On turn) DEEP 3S - See Tasambeker (TASAMBEKER LOOKS PUZZLED) /

MOVE FWD then stop & TURN to him

283 2 A CU PROFILE Davros Stay with me. / See what goes on here. I will tell Jobel where you are. /

284 3 A MCU Tasambeker TASAMBEKER: Thank you.

TRACK BACK with Tasambeker to o/s 2S fav Davros

See Dalek eye into F R
She looks PROFILE to eye
Davros TURNS fast to look at her

RECORDING BREAK

82 (Topshot) / TELECINE 10: (I.B.M)
Building + Statues
2 figures enter F L-R
Doc slightly ahead

83 (Tunnel area) /
M2S Peri/Doctor
Doctor enters F L
Peri follows
Dalek X's F R-L - stops, swivels.
Peri Turns. Dalek goes L. Doc Turns. PERI: Look!
(FROM HER P.O.V WE SEE THE ARM OF A WHITE DALEK WITHDRAW AROUND THE SIDE OF A BUILDING.
THE DOCTOR SPINS ROUND, BUT IS TOO LATE)

DOCTOR: What was it?

Doctor & Peri Up to CAM then OUT L
PERI: I don't know. A sort of machine.

84 (Water area) /
MS Statue PROFILE
Doc + Peri in from R both look - Doc L of F PROFILE
(THE DOCTOR RUNS OFF FOLLOWED BY PERI. HE ROUNDS THE CORNER OF THE BUILDING BUT THE DALEK HAS GONE)

DOCTOR: It's gone.
Peri looks L

25

- 1/95 -

(PERI'S FACE CONTORTS)

PERI: I suggest you look behind
you...

Doctor looks over
his L shldr
Peri moves L

(THE DOCTOR TURNS.
ATTACHED TO A WALL
IS A MASSIVE STATUE
OF THE DOCTOR)

85 (On turn) /
L/A CLOSE 2S Peri/Doctor

PERI: Does it look familiar?

(THE DOCTOR CROSSES
TO THE STATUE AND
STARES UP AT IT)

Doctor LEAVES L OF F

86 (Arm) /
MS Doctor/Peri
PAN him L-R past f/g statue
placing corner of statue L of F
Doctor + Peri R of F

87 /
L/A CLOSE 3S
between Peri and Doc's shldr
see statue

THE DOCTOR: I don't believe it.

(PERI LOOKS AT DOCTOR)

Cut to next scene

88 /
H/A Shot of Statue + Doctor
PROFILE for monitor shot in Scene 38

but also to tie up with next scene

- 1/96

2H, 1F, 6S
35. INT. CELL.

(GRIGORY AND NATASHA
 ARE NOW CHAINED TO
 THE WALL.

LILT HAS OBVIOUSLY
 HAD A GOOD TIME
 PLAYING THE
 INTERROGATOR.

273 6 S (Dolphin arm)
L/A Tight shot (4S)
 Lilt slaps Natasha's
 face hard.

Natasha R of F f/g
 Lilt L f/g
 Takis CENTRE b/g
 Grigory b/g R

TAKIS LOOKS ON)

NATASHA: Why do you keep on
 and on about body snatching?
 He was my father.

LILT: You could have legally
 applied for his body.

NATASHA: You think I didn't
 try. The law works against you.
 It's impossible to get a body
 back from here.

LILT: So you decided to
 steal it.

TAKIS: Alright. Let's not
 go over all that again.

CAM 1F NEXT

ON CAM 6S

GRIGORY: Agreed. It is rather a waste of time.

LILT: Shut your face.

TAXIS: I'm getting tired of all this. Tell them the truth.

GRIGORY: You don't need to. It's suddenly become rather obvious. (TO NATASHA) You can't get a body back from here, because those who make the law don't want you to.

LILT: That's right. (TO TAKIS) For a drunk he's not so stupid. /

274 1 F
CLOSE o/s 2S fav Natasha

NATASHA: I don't understand.

275 6 S
L/A TIGHT 4S

TAKIS: (FORCEFULLY) There isn't room for them. The idea of this place doesn't work. The galaxy can barely feed the people alive now. /

276 2 H
CLOSE o/s 2S fav. Grigory

LILT: Not only that. There are a lot of important people here. Just think what would happen if they went home? They'd be in direct competition with those now holding power. /

277 1 F
CU Natasha

GRIGORY: Those who presently made the law. /

278 6 S
a/b 4S

NATASHA: That isn't fair. /

Lilt moves u/s

LILT: Neither is the fact you'll be hanged. Body snatching is a capital offence on Necros.

279 2 H
CLOSE o/s 2S fav. Grigory
Takis f/g L - See Lilt
enter R to make 3S

GRIGORY: Not when there isn't a body. Attempting to steal a manikin can hardly carry a death penalty. /

- 1/97a -

ON CAM 2H

LILT: This one's suddenly
woken up.

TAKIS: There'll be a body.

GRIGORY: But in how many pieces?

(ONTO PAGE 97)

CAM 63 NEXT

ON CAM 2H

280 6 S
CU Takis

GRIGORY: You know as well as I do the only part of Stengos that exists is his head. The remains you produce for the court will have to be manufactured. /

281 2 H
a/b 3S

TAKIS: That will be difficult to prove. /

282 6 S
CU Takis

GRIGORY: I am, of course, assuming there will be a trial. /

283 2 H
a/b 3S

TAKIS: The due process of the law will be seen to be done. /

284 6 S
1/a 4S

Lilt moves fwd - keep
TIGHT & CRAB L a touch
to inc Natasha b/g
Takis nods to Lilt
he moves fwd

LILT: (AWKWARDLY) We have to maintain our credibility.

TAKIS: Enough, what we want you to tell us are the names of your accomplices. /

GRIGORY: Oh, really.

(LILT BACKHANDS
NATASHA)

CAM 2H NEXT

LILT: You were saying?

(GRIGORY BEGINS
TO WAVER)

NATASHA: Don't tell him.

- 1/99 -

ON CAM 6S

Lilt moves u/s - CRANE
UP to HOLD 4S
As Takis MOVES FWD
Lilt begins to play
with strap round
Grigory's neck

TAKIS: Lilt soften him up.

LILT: A pleasure.

(LILT SMILES AS
HE REMOVES THE
TOP OF GRIGORY'S
BOTTLE.

AS HE DOES,
TAKIS REMOVES A
FLOWER FROM A
CONVENIENT BUTTON
HOLE AND SMELLS IT.

285 2 H

CLOSE o/s 2S fav Grigory
See bottle as Lilt
starts to pour drink
down Grigory's throat

LILT ADVANCES ON
GRIGORY AND THRUSTS
THE BOTTLE INTO HIS
MOUTH

LILT: I knew I preferred you
drunk.

(AS THE LIQUID
POURS DOWN GRIGORY'S
THROAT, HE STARTS TO
SPUTTER AS HE ATTEMPTS
TO SPIT THE BOOZE OUT)

286 6 S
a/b 4S

HOLD SHOT
aggressively TIGHT!

NATASHA: (SCREAMS) Don't! You'll
kill him!

RECORDING BREAK SET IN FLOATER X

Costume - Zoot suit

3A, 4A

**** 52 4 A 38. INT. IN D.J.'S STUDIO /
CU Screen

fill in screen with
TK arrives at statue
with Peri

(ON A MONITOR WE
SEE THE DOCTOR
AND HIS STATUE)

53 3 A D.J.: This looks like walking
MCU D.J. dead! / (INTO MICROPHONE) Hey there,
you guys, which one of you is out of
your casket?

**** Shot 52 Tape to Tape

RECORDING BREAK

H/A PROFILE SHOT Statue - Doctor + Peri approach it as for security camera Ep1 Sc 38 (D.J'S)

TELECINE 11:

Ext. Garden of Fond Memories.
Day.

THE DOCTOR stands
before the statue
of himself.

89

H/A Close o/s 3S fav Doctor/Peri
Statue f/g blurred L of F
Doctor with Peri behind him.

He seems transfixed.

PERI hovers nearby,
concerned by
the Doctor's state.

PERI: Don't you like it?

No reply.

PERI: It isn't a bad likeness ...
Honest.

THE DOCTOR: (HARDLY ABLE TO SPEAK)
This is dreadful.

PERI: Is it?

She examines the
statue again.

90 (from other side of pool)
LS Pool + Statue
Peri/Doctor

THE DOCTOR: You don't understand.
I've somehow tripped in time.
This statue is in the Garden of
Fond Memories - I've somehow
managed to arrive after my own
death.

91 CLOSE 2S Doctor/Peri
they look up at statue

PERI: That isn't possible.

Doctor turns to her

92

L/S CLOSE PROFILE
3S Peri/Doc PROFILE
Statue b/g centre

THE DOCTOR: It is...In the
Tardis. (SUDDENLY ANNOYED)/
Don't you understand? I shall
never leave this planet alive.

93

M2S Doctor/Peri
base of statue f/g
See it begin to move

PERI: The atatue's a joke.
Someone's having you on. /

(CLOSE-UP. EDGE OF
STATUE. UNNOTICED BY
THE DOCTOR AND PERI
IT MOVES FORWARD FROM
ITS MOUNTING AN INCH
OR TWO.

94

Statue stops
As shot 92

THE DOCTOR: (OOV) Look at
it. It must have been here a
long time. (CAN'T BELIEVE IT)
I've arrived in my own future....
and I'm dead!

(RESUME ON THE DOCTOR
AND PERI)

PERI: You can't be.

95

As shot 93
Statue moves again

THE DOCTOR: Think about it.
If I were to take you back to
Earth,/ and we were to arrive after
you had died, it would be possible
for you to see your own grave
stone.

***Reprise for Ep.2
starts here****

PERI: It must be a gag.

96

Statue stops
Peri/Doctor look
at it

THE DOCTOR: A gag? Do you know
how much a statue like this
would cost? /

97

L/A 3S thru'
Peri's shldrs.

(PERI SHAKES HER HEAD)

H/A 3S fav Doctor/Peri

THE DOCTOR: Too much for someone
to play fun and games.../and I
thought I was good for a few
more centuries. (cont....)

Statues moves again.

(CLOSE-UP. EDGE OF
STATUE. UNNOTICED BY
THE DUO, IT MOVES
FORWARD ANOTHER INCH.)

Doctor sits on steps

RESUME ON THE DOCTOR)

98

o/s 2S Doctor/Peri
fav Doctor as he sits

THE DOCTOR: (cont) (HIGHLY
DISTRESSED) I never thought
precognition of my own
death would be so disturbing. /

99

o/s 2S fav Peri

She moves off R of F

PERI: But if you do die
here, what'll happen to me?
I can't operate the Tardis.
I'd be stuck here ... (SUDDEN
THOUGHT) Unless there's a statue
of me somewhere. /

100

(On arm)
o/s 2S fav Doctor

Peri WIPES F L
Gently TIGHTEN on Doctor
see edge of Statue behind
him move fwd

(SHE MOVES AWAY FROM
THE DOCTOR AND LOOKS
AROUND.)

PAN UP slowly to see it
begin slowly tilt fwd

UNSEEN BY THE DOCTOR
THE STATUE TILTS
FURTHER AND SILENTLY
STARTS TO FALL TOWARDS
HIM)

101

Deep 3S Peri/Doc/Statue
Peri f/g at statue
See Doc b/g R - Peri
turning to Doctor
Statue falling;
Doc RISES fast.

PERI: I can't see one.

(PERI TURNS AND SEES
THE FALLING STATUE)

102

H/A o/s 2S Statue/Doctor
See Doc RISE Statue falling

(HE TURNS BUT IS TOO
LATE.)

103

L/A CLOSE o/s 2S fav Statue
Statue falling down
twds Doctor

THE STATUE HITS HIM
AND HE IS BURIED
UNDER ITS MASS)

104

BCU Doctor
Statue into L of F

- 1/107 -

105

CU Peri

PERI: Doctor?... Doctor? ...
Doctor? ...

Shot 107 to be dropped in when and where

END OF EPISODE 1

High shot of Peri running in CU to Doctor to go on Davros's screen PANNING SHOT for Scene 39.

CLOSING T/J SLIDES PART ONE

The Doctor
COLIN BAKER

TJ1

Peri
NICOLA BRYANT
Kara
ELEANOR BRON

TJ2

Jobel
CLIVE SWIFT
D.J
ALEXEI SAYLE

TJ3

Davros
TERRY MOLLOY
Tasambeker
JENNY TOMASIN

TJ4

Orcini
WILLIAM GAUNT
Bostock
JOHN OGWEN
Grigory
STEPHEN FLYNN

TJ5

Natasha
BRIDGET LYNCH-BLOSSE
Takis
TREVOR COOPER
Lilt
COLIN SPAULL

TJ6

Vogel
HUGH WALTERS
Head of Stengos
ALEC LINSTEAD
Mutant
KEN BARKER

TJ7

Dalek Voices
ROYCE MILLS
ROY SKELTON
Dalek Operators
JOHN SCOTT-MARTIN
CY TOWN
TONY STARR
TOBY BYRNE

TJ8

CONT.....

Title Music composed by
RON GRAINER
Incidental Music
ROGER LIMB
Special Sound
DICK MILLS

BBC Radiophonic Workshop TJ9

Production Manager
MICHAEL CAMERON
Production Associate
ANGELA SMITH
Production Assistant
ELIZABETH SHERRY
Assistant Floor Manager
JO O'LEARY TJ10

Film Cameraman
JOHN WALKER
Film Sound
STEVE GATLAND
Film Editor
RAY WINGROVE TJ11

Visual Effects Designer
JOHN BRACE
Video Effects
DAVE CHAPMAN
Vision Mixer
DINAH LONG TJ12

Technical Co-Ordinator
ALAN ARBUTHNOTT
Camera Supervisor
ALEC WHEAL
Videotape Editor
STEVE NEWNHAM TJ13

Lighting Director
DON BABBAGE
Studio Sound
ANDY STACEY TJ14

Costume Designer
PAT GODFREY
Make-Up Designer
DORKA NIERADZIK TJ15

Script Editor
ERIC SAWARD TJ16

Designer
ALAN SPALDING TJ17

Producer
JOHN NATHAN-TURNER TJ18

Director
GRAEME HARPER TJ19
C BBC 1985